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The American Organist

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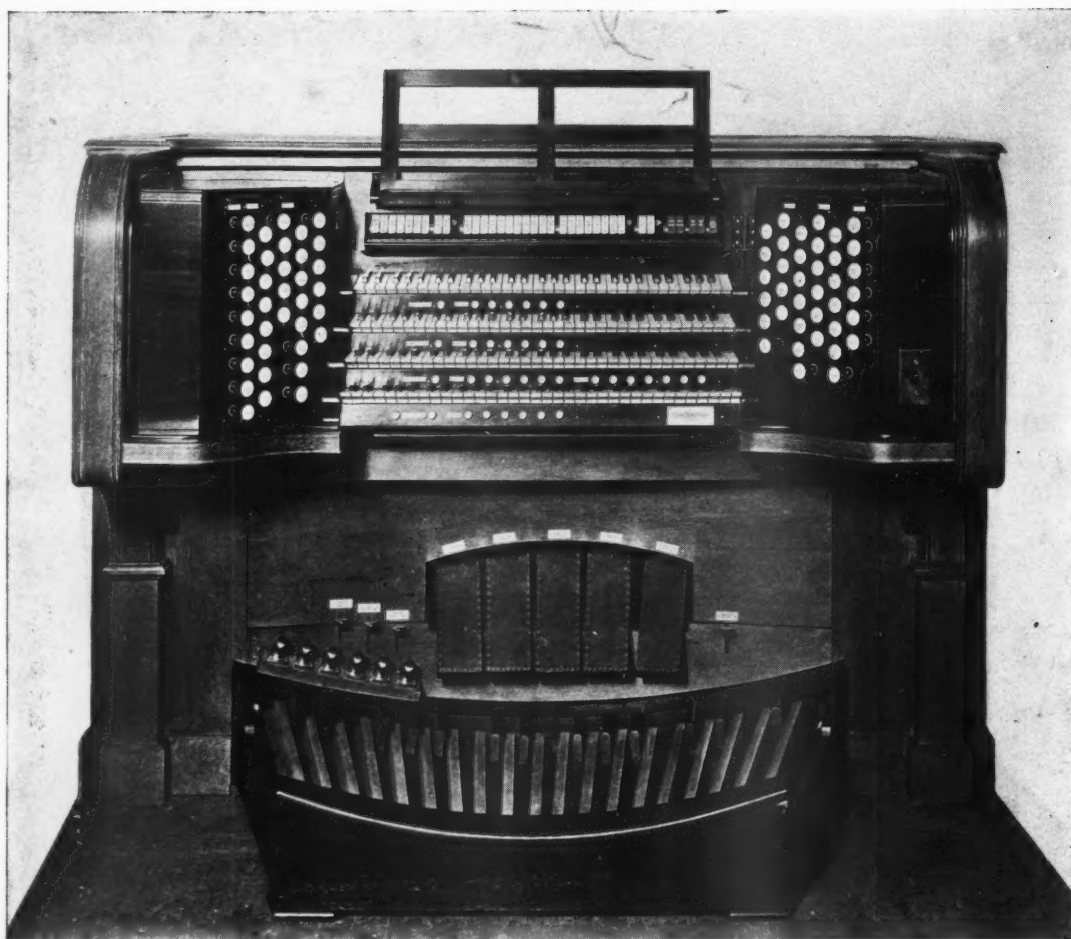
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A PILCHER WORK OF ART

Pilcher's new organ in the First Baptist Church, Asheville, N. C., exemplifies the stop-knob console. One of its mechanical features is the use of Division-Offs, whereby the action of the usual so-called Unison-Off is supplemented by canceling also the 4' and 16' couplers of any division on itself, thus silencing the entire division and enabling, as in the present example, the organist to play the Harp from that particular manual without the necessity of putting off all the stops of the division. Conveniences such as this which has been used by Henry Pilcher's Sons, Inc., are items of vital importance in the future art of organ playing, an importance almost in inverse ratio to their cost, for the cost is insignificant. Perhaps the next step might be to give Double Touch to the action of the stop-knob which draws the Harp on its manual, and use the Division-Off automatically on this Second Touch; thus the device should then be adequately and definitely classified as an Exclusive. The use of such Double-Touch Exclusives would certainly make artistic organ playing somewhat easier to achieve. The stoplist of the Asheville instrument will be found in other pages of this issue.

The AMERICAN ORGANIST

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No. 5

Editorial Reflections

They're Reticent



LET THE LADIES get a chance and there's no telling how much they'll take. That leaves only one page whereon an office-boy may rave about this, that, or the other thing. We're giving the ladies their chance to say why they play the organ as well as the men do, if they do. Far be it from me to say whether they do or they don't. Equally far be it to say that the men play in a manner to be envied, and farther yet be it to say they don't. So the water's hot no matter where we step in.

We open our Women's Rights meeting with a sturdy article by one whose name is well known, who proved her equipment by the F.A.G.O. — which every internationally professional organist should do

before he gets too old to learn the tricks—and who went out after a college job and got it. Better read it, whether prejudiced or not.

There is a definite prejudice against a woman in the organ-loft. It doesn't take much discernment to discover that. I suppose most of the ladies in the profession have had it thrust upon them, even in competition against men whose particular talents were nothing to boast of. It begins to look as though many of the ladies have a secret opinion that they really don't play as well as the stalwarts, they are so uneasy about upholding their cause in the bleakness of black on white where any man who reads may pounce upon an idea misstated or stretched.

In the theater the ladies have always had their own way pretty much. Women theater organists are numerous. In New York the big theater jobs still go to the men, or the men go get them, I know not which; yet the smaller jobs are quite liberally the property of the fair. We shall see if the ladies have anything to say for themselves organistically.

The
AMERICAN
ORGANIST

Women Organists

Since it no Longer Takes a Ten-Pound Bang to Persuade an Organ Key to go Down, is there any Reason why a Woman Organist Should be Considered Inferior to a Man?

No. 1: By an F.A.G.O. COLLEGE ORGANIST



IT IS WITH great satisfaction that, at the request of our open-minded Editor, I am privileged to air to the public one of my pet grievances.

Why are not women organists given a chance at the best positions, especially in the East? Will the time ever come when women will be treated on a basis of professional equality with men?

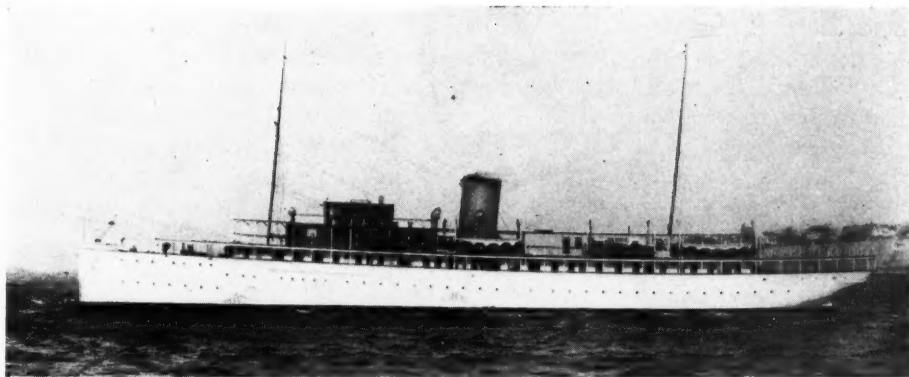
True, there may be more dilettanti among women organists because there are more women piano teachers in small towns who either through a desire to render service to their community or to supplement their meagre earnings play the organ in the village church on Sunday, ill-prepared though they may be to do so. Many church pianists have made great sacrifices in time and money to help out their churches by studying enough to play the new organ when it is installed and they should be given credit for their work, inferior though it be. That is no reason, however why women with excellent training, wide experience, and first-class credentials should be barred from coveted positions.

To be sure the days when physical strength was a requisite for organists are not long past and it is evidently going to take some time for the layman to realize that the presence of physical strength is much more necessary for the making of a first class violinist or pianist than for a first class organist. Electricity now supplies the physical energy for organists and it is merely brains and nerve energy, or, as the French say, "volonté" that we must possess and use. Who can truthfully say that a woman may not have

virility, authority, and nerve in her playing, just because she is a woman? She will doubtless possess also a certain sympathy and appreciation of the emotional needs of the human heart in times of intense grief or happiness to a greater extent than a man. To become a little personal, a number of outstanding organists have especially remarked that I play like a man, and my physical stature is far from gigantic.

Ever since my student days in Boston I have realized the prejudice against women organists. Why I did not change my profession before it was too late I do not know, except that I loved my chosen work too dearly and hoped that as woman was coming into her own in fields otherwise chiefly exploited by men, the same might happen in the organ profession. I noticed that when small organ positions were vacant around Boston the lower class men at the Conservatory were given preference to upper class women who had had even more practical experience. One specific instance particularly irritated me. A friend who had some influence with a church committee tried to secure for me in an Episcopal Church a position which I was quite able to fill. He finally reported that as the organ was so situated that the organist had to cross the chancel to reach it they couldn't possibly consider a woman. There may have been other reasons why they didn't want me but that certainly is the most trite excuse I have ever heard.

Similar objections have been offered me ever since and I am getting disgusted. Having had training far superior to that of many men, as well as possessing sufficient innate ability to be recognized by outstanding men organists, I make a plea for open-mindedness on the part of ministers, music committees, and congrega-



THE SAVARONA

The "largest Diesel Yacht afloat", owned by Mr. Richard M. Cadwalader, Jr., is 294' long and 38' wide, with a speed of 16 knots and a cruising radius of 15,000 miles. It has, besides the owner's quarters, seven double staterooms and one single for guests, with twelve bathrooms and three dressingrooms. A powerful stabilizer prevents rolling. There are two 1500 h.p. Diesel engines and three Diesel generators. In a test under severest gales the Savarona rolled 24° without the Stabilizer but only 3° with it. There is a coal-burning fire-place in the livingroom. Among other bits of technical equipment for the safe operation of the boat is an electric device for giving constant reports on depth; by merely pressing a button the device instantly reports the depth of the water over which the boat is sailing.



"ORGAN MUSIC ON THE WATER"

"Only those who have listened to organ music on the water can fully understand and appreciate its subtle charm," says the Savarona architects. The Estey Organ Co. have installed a 2m duplexed Estey with luminous stop-touch console and automatic player. The instrument is placed in the yacht so that its music serves chiefly the main salon through an unseen ceiling opening, but provision is also made for a tone-opening through to the owner's private suite, and to the aft deck.

tions. They alone are responsible for such a situation.

I speak here in behalf of the women church and concert organist, leaving the theater problem to be dealt with by those better equipped to discuss it.

tatives, a woman was recently called upon to offer prayer from its floor.

As most of our school teachers, as well as a great many of our music teachers, are women what is the objection to a woman organist even where there is a



THE ORGAN GOES TO SEA

Passing out of the Owner's Suite, through the open doors of the other photograph, we come face to face with the Estey Luminous Stop-touch console, and at its right is the beautiful grille behind which the organ is located. The console is of mahogany with special finish, and all the hardware and screws were made of brass for the entire organ.

Have not women recently entered the fields of law, medicine, finance, statesmanship, and many other lines of endeavor, and been successful in those fields? It was my recent privilege to hear a woman who is a Congregational minister preach from the pulpit of an Episcopal Cathedral. We read that, for the first time in the 148 years of existence of the Massachusetts House of Represen-

boychoir? Certainly it is unreasonable to assume that a woman cannot handle boys or that she cannot teach them music. She may not be so well suited to take them camping in the summer if that is part of the choir program, but she can do much to teach them reverence and many other things as well if not better than a man. She will probably also have more patience and tact and pay more attention to essen-

tial details. She is not necessarily out of place in a male choir any more than she would be teaching a class of men or boys in a school or settlement.

For my own part I have had a great deal of experience with boys. In one of

lack. They have more patience and while they can be approached in a man to man fashion when occasion demands, the fact that he is talking to a woman may make some irrate chorister or music committee-man think twice before he says some



TWO CONUNDRUMS

Are we on a boat? And is there an organ here? We have passed down the stairway by the side of the Estey console on the Savarona, and entered this beautiful and spacious livingroom by the door at the extreme left. Overhead is the grille by which the organ's music reaches the guests of this magnificent boat. Picture the lot upon which your home stands as 300 feet long and you can park the Savarona safely with three feet free space at each end. Mr. and Mrs. Richard M. Cadwalader, Jr., of Philadelphia are the owners.

my early teaching positions my work was almost entirely with boys, feeble-minded boys at that, and if any normal boy can perpetuate more deviltry than a lively, adolescent, high-grade moral imbecile I have yet to see him. I had my struggles, to be sure, but by the time I left even the worst boys were ready to cooperate with me and to obey me.

A number of women organists who have had an opportunity to prove it have demonstrated that they can be successful with boychoirs. One Episcopal rector once told me he would rather work with his organist, a woman, than with any man he knew.

Earnest competent women who feel that their profession is truly a calling have ideals and sensibilities that many men

things, and therefore avoid a useless row.

Please do not think I begrudge my men colleagues any of the good positions they hold if they are more worthy of them than I. Those who have helped me most in my professional life are men organists, particularly those who have attained greater success in all respects than I. But very few of them realize the difficulties that a woman has in gaining the confidence of the people on whom she must depend for her professional engagements.

To sum it up, I think that woman possesses the intelligence, sympathy, patience, tact, thoroughness and artistic sensibilities to rise to the top and to be treated on a basis of professional equality with men in the organ world.

Consonance and Dissonance

A Discussion of the Principles of Harmonic Dualism, *by Hugo Riemann*
Authorized Translation by S. HARRISON LOVEWELL

(Continued from April issue)

It is a fact, however, that Hauptmann was the first musician to undertake to give the consonance of the minor triad a double foundation, and this specious theory of his was afterwards adopted by Helmholtz. In his effort at demonstrating the significance of the highest tone, such as *g* in the minor triad, as the center of the relationships of the three tones to one another, Hauptmann reverted to the use of Rameau's "son générateur" and gave the C minor triad the two "générateurs" *c* and *e_b*. Thereby the tone *g* was produced in two ways. This relationship he stated as follows: "Just as in the major triad one tone (*c* in *c - g - e*) has a third (*c - e*) and a fifth (*c - g*) associated with it, so also in the minor triad one tone (*g* in *c - e_b - g*) has a third (*e_b - g*) and a fifth (*c - g*) associated with it".

The explanation given by Arthur von Oettingen in the main agrees with Hauptmann. He ascribes the center of tone relationships to what he calls the "phonic" overtones, that is, the first tone in the series of overtones that is common overtone to the three tones of the minor triad. Von Oettingen, however, holds fast to the phenomena of the overtones in defining the consonance of the minor chord. He employs three fundamentals in order to determine a tone that being common shall directly unite all the three tones of the minor chord. Thereafter, discarding, as it were, the series of overtones, he starts from the "phonic" central tone which he has expounded and proceeds to develop a complete series of harmonic undertones from this common overtone, a series, indeed, that is the exact counterpart of the overtone series with which every musician is familiar.

At the first glance, it would almost seem as though the principle of the consonance of the minor triad had been deduced from this series of undertones. In reality, such is not the case. For a long time, as I

frankly confess, I was deceived by the pseudo logic of an undertone series constructed as the opposite of the overtone series. Evidence of this false reasoning may be found in any number of my earlier works on harmony and theory. Fortunately, von Oettingen directed attention to the necessity of a generalization in the matter of the principle of relationship of clangs, and strongly emphasized the fact that they are not "dependent upon the actual existence of the overtones". He also showed a way out of the labyrinth by giving a definition of dissonance that completely vanquishes Helmholtz. "Dissonance", he says, "is the simultaneous existing of two or more clangs." (The word 'clang' is here understood not in the meaning of a single tone but rather in that of chord representation.)

In deriving the series of undertones from common overtones, von Oettingen failed to see the 'circulus vitiosus' that a minor triad when composed of two, or possibly three, clangs, must be dissonant in accord with his own definition. In principle, however, for the three principal minor triads, he denies the truth of this conclusion, but accepts it in special cases, such as for the accessory triads. His cardinal principle in a nutshell contains my whole method of teaching harmony; for instance, the formulation of the theory of parallel chords and leading-tone-change chords in both major and minor genera. He says: "The major chord is tonically consonant and phonically dissonant." His reasoning is without doubt correct, although he adduced no proofs to substantiate the same. And he failed to demonstrate the significance of minor relationships as existing independent of the major relationships.

The circle of false argumentation with which von Oettingen operates is well shown by the following statement: "We must concede phonic consonant quality to minor chords. The conception of this

consonant quality which was deduced originally from physiological phenomena now becomes intelligible in respect to the minor chord. The phonic overtone (g^2 for the minor triad $c - e_b - g$) is actual and real; but the tonic fundamental (A_b , the common undertone of $c - e_b - g$) has no existence. The phonic overtone is an actual sound; but the tonic fundamental is no more than virtual".

It is obvious that if a theorist would avoid von Oettingen's specious conclusions, he would find himself unable to separate the theory of consonance from the overtones in the way advocated because in addition to the phonic overtone g^2 for $c - e_b - g$, derived from the overtone series of $c - e_b - g$, which gives two, or even three, fundamentals for the chord, there is also a fourth fundamental, namely, the tonic tone A_b , or 1, and of which all three tones are overtones (10, 12, and 15). Even though this fundamental can be classified as 'virtual', it also can be unpleasantly 'real' in the form of a combination-tone in the pure tuning of intervals. The following table given by von Oettingen looks attractive:

(Tonic A_b $C \dots c e g \dots b'$ (Phonic Fundamental) $A_b c e_b g \dots g$ Overtone) but, nevertheless, it rests upon faulty reasoning except insofar as it takes into account the actuality of overtones as a proof of the relationship of tones.

[Dr. Arthur von Oettingen was a Professor of Physics in the University at Dorpat. His treatise, "Harmoniesystem in dualer Entwicklung", was published in 1866. Very important is his conception of "clang" (chord) representation, which eventually becomes the foundation of the Riemann system of counterpoint as opposed to the use of intervals as such. His exposition of so-called "tonic" and "phonic" overtones and undertones marked a great advance over the works of all his predecessors even though in the final analysis he failed to prove consonance and dissonance. For those who read German readily his writings are very illuminating and give a splendid idea of the evolution of the dualistic principles of harmony.—S. H. L.]

The desire in all earnestness to found the consonance of the minor chord on the series of overtones while at the same time ignorance of "tonic" fundamental (C) produced by the coexistence of the harmonies corresponding to 3, 5, and 15 ($g e' g'$) must be given up, because if this method of proceeding were correct, then there would be sufficient evidence at hand to prove that the following combinations are consonant:

$e' (5) \dots g' (6) \dots *b_b' (7) =$ diminished triad in which the harmonic seventh is too flat.

$g' (6) \dots *b_b' (7) \dots d' (9) =$ a minor triad in which the minor third is too flat.

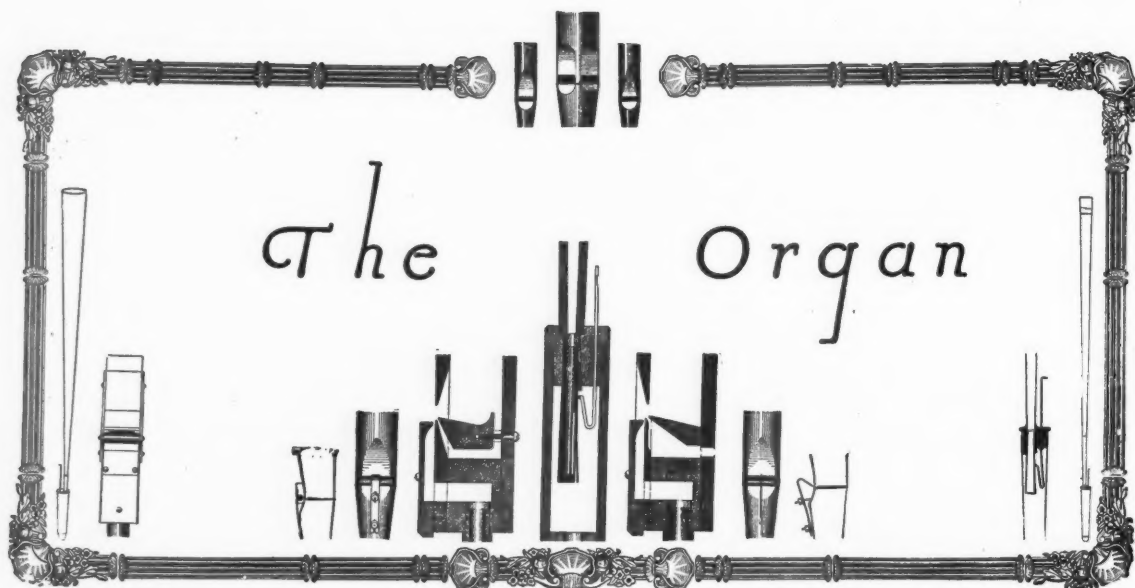
$*b_b' (7) \dots d' (9) \dots *f\sharp' (11) =$ an augmented triad composed of a major third ($7 : 9$) and a fifth ($7 : 11$) both intervals being too sharp.

And by this same line of reasoning there could also be demonstrated the consonance of such arbitrary combinations as any three, four, or more, tones of the harmonic series. This would, of course, imply recourse to a musical instrument that exactly reproduces the harmonic partials, and not a pianoforte tuned to equal temperament. In the end, however, the procedure resolves itself into a performance no less dilettantish than Capellen's "experiments at the piano".

It is to be frankly acknowledged that when Stumpf categorically rejected the overtones as a means for proving consonance, he took absolutely the right course. His statement that the foundation of musical theory as advocated by Helmholtz has now been superseded may sound decidedly radical, but, as a matter of fact, he has spoken the truth. All farther attempts to revamp outworn theories can only result in a revival of the old white lies and subterfuges.

No further discussion of the subject is needed to demonstrate that processes such as these cannot be explained by having recourse to overtones and combination-tones. Musical psychology, or aesthetics, and not physics, can alone solve the problem of consonance.

(To be continued)



Under the Editorship of

Mr. William H. Barnes

Combining the Practical Requirements of the
Organist with the Science and Technical
Supremacy of the American Builder

Mr. Barnes' Comment



ITCH and the Smallest Possible Musical Organ are two subjects brought forward by our readers, and I shall deal with both at once.

The whole subject of pitch has received a great deal of thought and much discussion during the past 50 years. One of the things to be very carefully considered is that the pitch of the organ varies materially with changes of temperature, so that an organ tuned to a correct pitch at 70° will be considerably flat at 60° and considerably sharp at 80°.

The piano does not vary so much with changes of temperature and tends to go in the opposite direction of the organ; therefore an organ and piano may be perfectly in tune at 70° but if the room gets warmer by five or ten degrees they will be out of tune together but will immediately return in tune as soon as the temperature falls to the point at which they were tuned to-

gether. This sometimes makes it difficult to play the organ and piano in tune with each other, as most rooms tend to heat up with a crowd of people in them.

The standard pitch used at the present time and used by nearly all the orchestras in this country and Europe is A—440 at 70°. This is slightly higher than the old international pitch which was A—435. It is however considerably lower than concert pitch which is nearly half a tone higher than the international. Concert pitch is no longer employed at all in this country.

In reality, the present pitch of A—440 is practically the same as the international pitch of A—435 because in Europe the organs are tuned at a temperature of about 60°, especially in England, which is practically equivalent to A—440 at 70°.

If an organ and piano are tuned at A—440 at 70°, the orchestral instruments will be able to play with this combination with perfect ease. If the temperature varies much from this point, the piano

and organ will not stay in tune together.

And now to the Smallest Possible Musical Organ. A correspondent suggests: Pedal, Bourdon 16'; Great, Dulciana 8'; Swell, Diapason, Night Horn, Soft String, 8'; Great in one box, Swell in another. He wishes some helpful criticism of this idea for a small organ.

In the first place he has apparently five independent sets here which are disposed in such a way as to make them useful in only a very restricted manner in the number of effects. The first thing to do with this number of sets of pipes would be to make most of them available on all keyboards at least two pitches. A much better scheme for five sets of pipes which is about a minimum for a musical organ would be the following:

Unit Flute playable on the pedal as a Bourdon 16' and 8', and on the Swell at 16', 8', 4', 2 $\frac{2}{3}$ ', and 2'. An open flute playable on the Great at 8' and 4' and on the Swell at 8'. A Diapason straight on the Great only. A Dulciana playable on both Great and Swell at 8', 4', and 2'. A bright chorus reed such as a Cornopean playable at 8' pitch only on the Swell.

This would give the two principal registers at unison pitch only, with the two flutes and string at various pitches.

If enough money could be found to add a half-stop, a Celeste with the Dulciana to Tenor C, and the

Cornopean and Stop Flute placed in one box, with the Diapason, String, and Open Flute in another, some very charming and very effective results might be obtained with even this small number of sets of pipes. It would be capable of quite artistic effects. This type of organ would cost quite a little more mechanically to construct than the organ our correspondent suggests, but would be five times as effective an organ to play, capable of that many more combinations and effects.

The Austin Organ Company has for a number of years past made an even smaller organ called the Chorophone, consisting of a Diapason, Soft String, and Stop Flute, thoroughly unified at all pitches, on both manuals and pedals; but this cannot be satisfactory wholly, as one essential type of tone is missing, namely the reeds. If only one reed can be placed in an organ, it must of necessity be of the chorus reed type, such as the Cornopean or Trumpet, and not Oboe or Vox Humana as is popularly supposed.

I therefore, offer this little scheme given complete in the appended specification and suggest that it offers a maximum of results from a minimum number of pipes, if it be possible to have a maximum and minimum at the same time.

PEDAL

- 16 Bourdon
8 Bourdon

GREAT

- 8 Diapason
Dulciana
Clarabella
4 Dulciana
Clarabella
Dulciana

SWELL

- 8 Clarabella
Dulciana
Bourdon
4 Dulciana
Flute
2½ Flute
2 Dulciana
Flute
8 Cornopean
5 ranks of pipes, with 377 pipes.

know in our boyhood; that is, those of us who have lived in the country where the willows grew: the willow whistle. Well we remember when we boys in playtime would scamper to the meadow where the willow saplings grew, select a smooth branch, say, half an inch or so thick, cut it to suitable length, rest it on the upper part of the leg, take the smooth handle of a jack knife and beat the bark until it became thoroughly loosened from the solid core. Then, if the bark slipped off from the stick, the resulting bark tube was exhibited to the fellow willow-whistle-makers with some satisfaction and pride. Not always was the bark stripping operation successful. Then a plug would be cut from a somewhat thicker stick, a quarter side would be cut off, making it flat, and the plug inserted in the end of the bark tube. Then the mouth would be cut, the "lower lip" just in line with the end of the plug inside the tube, and the "upper lip" just high enough to permit the proper escape of air from the "windsheet" to be split by the "upper lip" and finally adjusted to produce the whistle tone. Thus we were pipe-makers and voicers in a primitive way.

This form of organ pipe is called the "flue" pipe.

The other form of organ tone is the "reed".

The "reed" very likely had its inceptions and origin in the tough and wide blade of grass, placed and held taut between both thumbs, just allowing sufficient tension so as to permit it to vibrate between the thumbs when a stream of air would be blown on it from the tightly pressed lips against the slot between the thumbs.

The modern development of the reed is on the principal of the instruments in the orchestra, such as Oboe, Clarinet, etc., and has formed a wide adaptation in the organ in the shape of all reed stops. It is a simple matter for anybody having access to an organ which contains a reed stop, to study the reed with the aid of the organ tuner.

Sometimes in places where an organ is being erected and pipes are lying about in the reach of the casual visitor as well as the eager boy, it happens that they will handle a pipe and pick it up and

Economy and History

An Organ Builder Discovers there is a Medium for Discussing
the Builder's Art as well as the Player's, so He
Sets a Good Example and Makes Use of It

By GUSTAV F. DOHRING



ENFORCED idleness in a hospital demands relief in one way or another, and as I have already promised to contribute something serious to the discussion of our problems, I shall keep my promise. Having had my fling on the matter of console standardization in the former letter, I indicated therein my intention of taking up tonal matters in my next.

One often reads discussion on tonal matters, written by organists chiefly, and treated with an air of mysticism, very much as if the voicing of pipes were so secret an accomplishment in the realm of organ creation; thereby placing voicing beyond the comprehensibility of the average layman. If we would more thoroughly inform ourselves upon the subject of voicing, we might realize our unfitness for discussing the subject. The

treatment of a subject with innocent ignorance often does much harm. If the rank and file of organ building artisans, including voicers, would take a notion to write of their vocations and tell of their intimate knowledge of their particular branch of organ construction, it indeed would make interesting reading.

While Dr. Audsley's fine work "The Art of Organ Building" takes up the subject of voicing very thoroughly, it does not follow that by means of this work the subject has been sufficiently spread so as to bring it to the notice and knowledge of organ interests in general. A brief survey therefore may be interesting.

We may first ask the question, What is the fundamental principal of the organ pipe? To answer this allegorically, we may say, The "Pipes of Pan", or what we all

blow it. Usually the organ constructor in charge does not sanction such action and interference. In one case boys so enjoyed to get the goat of the organ man that he vowed that he would fix them. He took a wood pipe, unscrewed the cap, dumped some lamp black in the head of the pipe, reversed the cap so as to have the windsheet face rearward, then laid this pipe temptingly in the way of the boys. At the next call the boys could not resist so splendid an opportunity to annoy the organ man. Of course no organ man was in sight. The most daring of the boys picked up the tempting pipe and blew it with a mighty gust, thereby delivering the charge of lamp black right into his face.

Since the Pipes of Pan, the organ pipe made steady progress in development until it arrived at the present state of perfection. What has been done in the past for organ development is history. What is to be done, is problematical.

From time to time improvements and changes have taken place for the advancement of the organ, until it arrived an important development, fostered by the introduction of electric action, unification! From which developed the question:

Is it good and proper that an organ may be unified?

There is no need for further dwelling upon an explanation of this term and method of organ tone-building. Its uses and abuses have been so generally applied in organ construction that it is here to stay. When its uses are carefully studied and artistically applied, most gratifying results may be achieved.

Those who have not come in contact with this mode of tonal development of the organ and still cling to the traditional straight method of wasteful pipe apportionment, will do well to come out of the shell of tradition and open their minds to tonal organ progress.

One friend is apparently still wearing the wig of tradition in tonal matters if we are to judge by his remark in the February issue of *THE AMERICAN ORGANIST*: "the pedals and mutation work being augmented (ahem!), to me so many couplers are both an offense tonally and evidence of gullibility on the part of the purchasing committee."



MR. MAX MIRANDA, MUS. BAC.

Organist and director of music of Beloit College, Beloit, Wis., who has returned from a world tour, taken on an extended leave of absence from College duties. Mr. Miranda described some of his experiences in the organ worlds of foreign lands, for the benefit of T.A.O. readers in an earlier issue.

This phrase would convey the impression that there were a nigger in the woodpile somewhere in the use of augmentation and so many couplers, and that a putting over of something is intended on the part of the firms or individuals who are negotiating with the purchasing committee.

If unification and duplexing are overdone and chiefly used as a means for showing up a great many stops in an organ, and therefore charging an unwarranted price, then it is of course a wrong application and abuse of unification.

It is our impression that purists and traditionalists do not apprehend the real value of a unified register in comparison with couplers.

For instance: a unified flute at any pitch, say 16'-8'-4', can be used exactly like single stops, in solo or combination with other stops in the same manual or other manuals. Such is not the case with the 16'-8'-4' couplers. When called into action, these will perform on one stop or all stops in the respective manual, and no individual mixing with other stops is possible as would be with the unified stops. Is this clear?

The purist argues for distinction in tonal difference between an 8' or 4' stop, say for example a flute. This is coming down to the fine

point as to whether a listening audience will be able to differentiate between an 8' and 4' unified or two separate Straight flute stops at 8' and 4'. And after all, the organist is playing for the audience and not himself alone, with the audience as his final judge as to his efficiency and popularity as a performer.

To explain further: Let us take as an example for unification a flute, say, of the harmonic structure, which may appear in the Choir Organ. You have seen in the Choir an 8' Concert Flute, which has been most effective with harmonic from tenor G upward, to be more explicit; to doubling the length of the pipes from tenor G upward, piercing the body at the middle with a small hole, thereby causing it to speak the octave. This is done to imitate the peculiar momentary slide or spit of the orchestra flute into the ground tone.

You also have found a Flauto Traverso 4' in this same Choir. This is of the same harmonic structure as is the Concert Flute 8', though usually, in the case of the 4' stop, it is being made somewhat smaller in scale than the 8'.

Then, finally, there is the Harmonic Piccolo 2' very much of the same quality as the two former stops, but usually made of metal, whereas the former are made of wood, though there is little difference in tonal quality, unless the difference in scale is considerable.

If we are to have full range of 73 pipes for each, the 8' and 4', and 61 pipes for the 2', we have a total of 207 pipes and 3 straight stops, these figured on a fair average of \$500 per stop, would cost \$1,500.

The same tonal result can be achieved in unifying this Concert Flute with 85 pipes to 8', 4', and 2' stops and they can be used with as fine effect and general usefulness. The difference in cost is a saving for the purchaser or "the gullible purchasing committee", namely \$500. The unification of the 85 pipes to 3 stops can be furnished for \$1000.

What can be done with a Concert Flute, can as well be done with a mild string register, Dulciana, and the like.

Greater care in unification must be observed when attempting to do it with larger reeds, flutes, and diapasons. With the unification of

these tone-classes there is danger of abusing the merits of unification. When it is done to excess with these louder registers, there being no sufficient backing in the remainder of the tonal properties of the organ, the effect will be identical with the abuse of sub- and super-couplers.

In a small or even the smallest organ, where the purchaser has not a world of money to put into it, and yet aspires to a tonally flexible organ, then if carefully applied, unification is really a blessing.

In larger two- or three-manual organs unification should be confined to individual manuals altogether or as much as possible, so as to retain the tonal families as much as possible within their respective expression chambers.

Another valuable phase of unification is its use in studio organs where only a minimum of space is available. Therefore a surprisingly versatile three-manual organ can be designed for teaching purposes.

Mr. Lynnwood Farnam has remarked to us that the Pedal department of a modern organ should be regarded as much a solo portion of the organ as any of the manuals.

This is another instance where unification forms a valuable asset toward organ perfection.

We do believe that the Pedal should have a goodly amount of real Pedal quality registers, and these confined to individual registers so as to form the foundation pillars of the tonal structure. For the lighter accompanimental and imitative pedal qualities and quantities the manual unifications can readily be drawn upon, and consequently a surprisingly versatile Pedal department can be created and utilized with as fine effect as could be by means of individual registers.

We have heard that some builders advocate that anything and everything should be unified. Emphatically we cannot agree with such practise. There should be an agreeable quota of both Straight and unified registers in a well balanced organ in order to achieve tonal efficiency and economy in production.

In either the January or December issue of T.A.O. Mr. Barnes, commenting upon the aversion of



MR. G. CRISS SIMPSON

Another American organist who went vacationing abroad and gave T.A.O. readers some of the benefits. Mr. Simpson went with the class of Mr. Albert Riemenschneider to Paris last summer and saw and heard much. His analysis was startlingly frank and free, and besides making delightful reading it gave a critical viewpoint of many things that were, in the dark ages of long ago, held as being beyond criticism from American visitors.

some firms to come in line with the benefits of unification, offers as a possible reason for such aversion that the action systems of the contending firms are not adaptable for economical unification, and that it would be necessary to make radical changes in their windchest and action systems. This may or may not be so. The fact remains that the solicitors of the firms to which Mr. Barnes alludes make it a stock in trade to ridicule the use of unification. But this is leading us into another field of organ activity, which may be the subject for another discussion in a next.

Organ Stoplists

Presented as Information or for
Constructive Thought

NEW YORK, N. Y.

HEAVENLY REST-BELOVED DISCIPLE
Austin Organ Co.

Data supplied and Stoplist prepared
by the Builder.

	V.	R.	S.	B.	P.
PEDAL:	4.	4.	19.	15.	176.
GREAT:	16.	19.	17.	-	1171.
SWELL:	22.	22.	22.	-	1522.
CHOIR:	19.	19.	27.	5.	1314.
SOLO:	11.	11.	19.	7.	791.
	72.	75.	104.	27.	4974.

PEDAL: V 4. R 4. S 19.

1	32	BOURDON	32w
2	16	DIAPASON ONE	56w
3		DIAPASON TWO	No. 20-G
4		DULCIANA	No. 60-C
5		VIOLONE	No. 28-G
6		BOURDON	44w
7		BOURDON DOLCE	No. 36-S
8	8	Diapason	No. 2
9		Dolce	No. 60-C
10		GAMBA	No. 83-L
11		Bourdon	No. 6
12	4	Diapason	No. 2
13	32	Bombarde	No. 14
14	16	BOMBARDE	44r
15		TUBA PROFUNDA	No. 87-L
16		FAGOTTO	No. 49-S
17	8	TUBA HARMONIC	No. 89-L
18	4	TUBA CLARION	No. 92-L

ECHO:

19	16	BOURDON	No. 78-C
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GREAT: V 16. R 19. S 22.

UNEXPRESSIVE:

20	16	DIAPASON	61m
21	8	DIAPASON ONE	61m
22		DIAPASON TWO	61m
23		GROSSFLOTE	61w
24	4	PRINCIPAL	61m
25	2 1/2	TWELFTH	61m
26	2	FIFTEENTH	61m

IN CHOIR CHAMBER:

27	8	DIAPASON THREE	61m
28		VIOLA	73ml6'
29		GEMSHORN	61m
30		GEDECKT	61w
31	4	HARMONIC FLUTE	61m
32	IV	MIXTURE	244m
33	16	TRUMPET	61r
34	8	TRUMPET	61r
35	4	CLARION	61r
A	8	CHIMES	D-E

SWELL: V 22. R 22. S 22.

36	16	BOURDON	73w
37	8	DIAPASON ONE	73m
38		DIAPASON TWO	73m
39		VIOLE D'ORCHESTRE	73m
40		VIOLE CELESTE	73m
41		SALICIONAL	73m
42		CLARABELLA	73w
43	4	FUGARA	73m
44		FLAUTO TRAVERSO	73w
45	2 1/2	NAZARD	61m
46	2	FLAUTINO	61m
47	1 1/2	TIERCE	61m
48	1	TWENTY-SECOND	61m
49	16	FAGOTTO	73r
50	8	CORNOPEAN	73r
51		CORNO D'AMORE	73r
52		OBOE	73r
53	4	CLARION	61r
		Tremulant	

EXPRESSION WITHIN EXPRESSION:

54	8	AEOLINE	73m
55		VOIX CELESTE	61m
56		CHIMNEY FLUTE	73m
57		VOX HUMANA	61r
		Tremulant	

CHOIR: V 19. R 19. S 27.
 58 16 Dulciana No. 60
 59 8 DIAPASON 73m
 60 DULCIANA 109m16'
 61 VIOLA D'GAMBA 73m
 62 UNDA MARIS 61m
 63 MELODIA 73w
 64 FLUTE CELESTE 61w
 65 QUINTADENA 73m
 66 4 Dolce No. 60
 67 FLAUTO D'AMORE 73w
 68 2 Dulcet No. 60
 69 PICCOLO 61m
 70 1 Dulcinet No. 60
 71 8 TUBA MIRABILIS No. 88-L
 72 ENGLISH HORN 73r
 73 CLARINET 73r
 B 8 HARP 61mb
 C 4 Celesta From B
 Tremulant

PROCESSIONAL: (In Choir Room)
 74 8 VIOLIN DIAPASON 49m
 ECHO:
 75 8 COR D'NUIT 73m
 76 VIOLE AETHERIA 73m
 77 VOX ANGELICA 73m
 78 GEDECKT 85w16'
 79 4 FERN FLUTE 73w
 80 8 OBOE 73r
 81 VOX HUMANA 61r
 D CHIMES 25mt
 Tremulant

SOLO: V 11. R 11. S 19.
 82 8 GRAND DIAPASON 73m
 83 MAJOR GAMBA 73m
 84 GAMBA CELESTE 73m
 85 MAJOR FLUTE 73w
 86 4 FLUTE OUVERTE 73w
 87 16 TUBA PROFUNDUS 73r
 88 8 TUBA MIRABILIS 73r
 Heavy Wind
 89 TUBA HARMONIC 73r
 90 FRENCH HORN 73r
 91 ORCHESTRAL OBOE 73r
 92 4 TUBA CLARION 61r
 Tremulant

ECHO:
 93 8 COR DE NUIT No. 75-C
 94 VIOLE AETHERIA No. 76-C
 95 VOX ANGELICA No. 77-C
 96 GEDECKT No. 78-C
 97 4 FERN FLUTE No. 79-C
 98 8 OBOE No. 80-C
 99 VOX HUMANA No. 81-C
 E CHIMES From D-C

COUPLERS
 To 4' 8' 16'
 Pedal GS L GSCL
 Great GSCL GSCL GSC
 Swell S GS L S
 Choir SCL SCL SCL
 Solo S GS S

So long as solid organs like this are being bought, the art of organ building will not decline. Enthusiasm would say Comment liberally, but commonsense says Don't do it. The stoplist speaks for itself, and most effectively. A photo will be reproduced as soon as the console is built,

and the digest by the Editor of this department will be given at that time, so that his remarks may be read and comparison made with the printed stoplist without the inconvenience of turning pages.

The cost is given by the Builders at about \$70,000, including the "very handsome stone grill screens" designed by the Goodhue associates. Dr. Marks has been organist of the Heavenly Rest for 24 years; the Church instructed him to specify exactly what he wanted and they followed his wishes exactly.

The instrument is in two sections, one behind the Reredos and the other in the south Chancel, with the Echo Organ at the west end of the nave. The new church is costing about \$3,500,000; organ and church will be completed by November.

Mr. Herbert Brown, New York representative of the firm, is responsible for the contract and also the very notable instrument in St. George's, which used parts of its gallery organs for the first time at the recent Easter services.

ASHEVILLE, N. C.

FIRST BAPTIST FILCHER

	V.	R.	S.	B.	P.
P.	2.	2.	9.	7.	88.
G.	9.	9.	10.	—	669.
S.	13.	14.	16.	1.	974.
C	7.	7.	10.	1.	499.
L.	7.	7.	11.	3.	523.
E.	4.	4.	5.	—	244.
	42.	43.	61.	12.	2997.

PEDAL: V 2. R 2. S 9.

1 32 "Bourdon"
 2 16 DIAPASON ff 44w
 3 GAMBA f No. 13-G
 4 CONTRAVIOLE No. 33-C
 5 BOURDON f 44w
 6 BOURDON p No. 19-S
 7 8 Diapason ff No. 2
 8 Bourdon f No. 5
 9 16 OPHECLEIDE ff No. 47-L

GREAT: V 9. R 9. S 11.

10 16 DIAPASON f 73m
 11 8 DIAPASON ff 73m
 12 DIAPASON TWO f 73m
 13 GAMBA f 85m16'
 14 GEMSHORN mp 73m
 15 DOPPELFLÖTE mf 73w
 16 4 OCTAVE f 73m
 17 WALDFLOTE mf 73wm
 18 8 TUBA ff 73r
 A 8 CHIMES Fm.G-E

SWELL: V 13. R 14. S 16.

19 16 BOURDON p 73w
 20 8 DIAPASON f 73m
 21 VIOLE D'ORCHESTRE mf 73m
 22 VIOLE D'ORCHESTRE CELESTE mp 73m
 23 AEOLINE pp 73m
 24 STOPPED FLUTE mp 73w
 25 4 Viole d'Orchestre mf No. 21
 26 FLUTE HARMONIC mf 73m

27 2 FLAUTINO mp 61m
 28 II MIXTURE mp 122m
 12-17
 29 16 CONTRA FAGOTTO f 73r
 30 8 CORNOPEAN ff 73r
 31 OBOE mf 73r
 32 VOX HUMANA mp 61r
 B 8 HARP Fm.D-C
 C CHIMES Fm.G-E
 Tremulant

CHOIR: V 7. R 7. S 10.

33 16 CONTRA VIOLE mp 73m
 34 8 ENGLISH DIAPASON f 73m
 35 DOLCE mp 73m
 36 DOLCE CELESTE mp 61m
 37 CONCERT FLUTE mp 73w
 38 4 FLAUTO D'AMORE mp 73wm

39 2 Piccolo mp No. 38

40 8 CLARINET f 73r

D 8 HARP 49b

E CHIMES Fm.G-E

Tremulant

SOLO: V 7. R 7. S 11.

41 8 STENTORPHONE ff 73m
 42 GROSSGAMBA ff 73m
 43 GROSSGAMBA CELESTE
 mff 73m

44 GROSSFLOTE mff 73w

45 4 Grossflöte mff No. 44

46 16 Ophecleide ff No. 47

47 8 OPHECLEIDE ff 85r

48 FRENCH HORN f 73r

49 ORCHESTRAL OBOE mf 73r

50 4 Ophecleide ff No. 47

F 8 HARP Fm.D-C

Tremulant

ECHO: V 4. R 4. S 5.

51 8 VIOLE AETHERIA p 61m

52 VIOLE CELESTE p 61m

53 ECHO FLUTE mp 61w

54 VOX HUMANA p 61r

G 8 CHIMES 25t

Tremulant

COUPLERS: 35
 To 16' 8' 4'
 PEDAL: GSCL GSCL GS L
 GREAT: GSCL SCL GSCL
 SWELL: S S S
 CHOIR: SCL SCLE SCL
 SOLO: L LE L

PISTONS: 30.

P 6. GP 6. SP 6. CP 6. LP 6.
 Piston Masters 6.

CRESCENDOS: S. C. L. E. Reg.

REVERSIBLES: G-P. L-P.

CRESCENDO COUPLERS: All to S.

CHANCELLERS: P. G. S. C. LE.

All Couplers. 4'-16' Couplers.

All Couplers On.

Full Organ.

THE YACHT
SAVARONA
Estey Organ Co.
PEDAL

16 BASS VIOL
BOURDON
GREAT
8 DIAPASON
VIOLE D'ORCHESTRE

VIOLE CELESTE
VIOLA D'AMORE
GROSSFLOTE
CONCERT FLUTE
OBOE
VOX HUMANA
HARP

SWELL

- 8 Diapason
Viole d'Orchestre
Viole Celeste
Viola d'Amore
Grossflöte
Concert Flute
Oboe
Vox Humana
CHIMES

Couplers: 10

Pistons: 8

Crescendos: 1 (All enclosed)

Equipped with Automatic Player

MARION, IND.

THE COLISEUM

Estey Organ Co.

V 28. R 28 S 36. B 6. P 1950.

PEDAL: V 2. R 2. P 88.

32 Resultant

16 DIAPASON 44

CONTRA VIOL

BOURDON 44

BOURDON

8 Diapason

Viol

Bourdon

GREAT: V 7. R 7. P 511.

EXPRESSIVE:

8 DIAPASON 73

DULCIANA 73

GROSSFLOTE 73

MELODIA 73

4 FLUTE HARMONIC 73

8 TUBA 73

"COR DE CHAMOIS" 73

CHIMES 20

SWELL: V 11. R 11. P 779.

16 BOURDON 73

8 VIOL 73

MUTED VIOL 73

UNDA MARIS 61

CLARABELLA 73

STOPPED FLUTE 73

4 FLAUTO D'AMORE 73

2 FLAUTINO 73

8 CORNOPEAN 73

OBOE 73

VOX HUMANA 73

ORCHESTRAL: V 8. R 8. P 572.

16 CONTRA VIOL 73

8 VIOLE D'ORCHESTRE 73

VIOLE CELESTE 61

"COR GLORIEUX" 73

CONCERT FLUTE 73

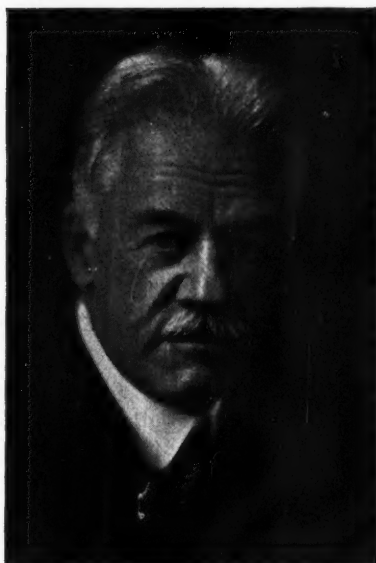
4 FLAUTO TRAVERSO 73

8 CLARINET 73

ENGLISH HORN 73

HARP 49

The Coliseum constitutes the municipal auditorium of Marion; the organ is the gift of Mrs. Mae Harwood Judge in memory of Mr. Charles G. Barley; it will be used in the public school music courses also.



MR. ERNEST M. SKINNER

A master organ-builder who is perhaps known personally to more of the world's great organ-players than any other builder. Mr. Skinner has always been as free to receive criticism as he has to give it; the result is as level and high an outlook on organ matters as it is the privilege of any man living today to hold. Herewith is presented the stoplist of a small organ exactly in the relative order of importance in which Mr. Skinner conceives it. It is doubtful if many of the rest of us, not so thoroughly schooled in the art of visualizing organs, can understand the why and wherefore of Mr. Skinner's "spiritualization" of an organ as compared with the T.A.O. matter-of-fact standard form, but there is hope that his next contribution to organ literature will be an exposition of his method of building the soul into an organ.

AS MR. SKINNER SEES IT
WE PRESENT herewith a stoplist by Mr. Ernest M. Skinner which represents his own personal ideas in organ planning, and in order to show how Mr. Skinner considers an organ in the make-up and arrangement of its registers and stops, we for this once abandon the usual Specification Form by which a reader can judge every organ on a comparative basis and be absolutely certain of its content, and adopt Mr. Skinner's interesting method. The various points of divergence will be noted at a glance. Figures after the stop-names indicate pipes which Mr. Skinner considers as belonging to each stop; absence of figures indicates a borrow in one form or another.

GREAT

- 16 Bourdon 17
8 Diapason 61
Clarabella 61
4 Octave 61
8 Rohr Flute (Swell)
Flute Celeste (Swell)
4 Flute (Swell)
8 Cornopean (Swell)
French Horn 73
SWELL
16 Bourdon 73
8 Diapason 73

Rohr Flute 73
Salicional 73
Voix Celeste 73
Flauto Dolce 73
Flute Celeste 61
4 Flute Triangulaire 73

III Mixture 183

16 Contra Oboe 73

8 Cornopean 73

Vox Humana 73

Chimes 20 (Played from Great)

CHOIR

8 Chimney Flute 73

Gamba 73

Dulciana 73

4 Flute 73

8 Clarinet 73

8 Harp, and

4 Celesta 61

PEDAL

32 Resultant

16 Major Bass 32

Bourdon 32

16 Echo Lieblich (Swell)

Contra Oboe (Swell)

8 Octave 12

Gedeckt 12

Still Gedeckt (Swell)

Chimes (Swell)

The instrument was built for the First Presbyterian, Dallas, Texas. For the benefit of any readers who may not be conversant with the explicit Specification Form adopted for these pages we mention briefly the few particulars in which that Form differs from the presentation of an organ as viewed by that master-builder, Mr. Ernest M. Skinner.

1. The respective families are kept together and not intermingled.

2. The various pitches are kept together in the flue and reed sections.

3. Pedal is named first, as the foundation of the whole organ. We believe the Pedal merits more consideration in the future.

4. When a register is used as the basis for borrows or unification, its importance in the general scheme is indicated by listing all the pipes at once with the foundation member.

5. All borrowing etc. is indicated with exactness and for more easy reference the same name is applied to every member of the unit.

6. Strings are considered as of more artistic importance in an organ than flutes and are listed ahead of flutes.

Other than these six points there is no difference between the Form already in use in these pages and the viewpoint of this master-builder. In the present instance Mr. Skinner departs from our Nos. 3, 4, 5, and 6; and from No. 1 only in the Swell division and No. 2 only in the Great. It is hoped that in the near future Mr. Skinner will give readers of this journal the benefit of his views through an article on this subject.



Under the Editorship of
Mr. Rowland W. Dunham
 In Which a Practical Musicianship and Idealism
 Are Applied to the Difficult Problems of
 the Organist and Choirmaster

Mr. Dunham's Comment

WHEN WE SPEAK of music, as we often do, in an unthinking manner we are using a term which is of necessity applied to all sorts of tonal creations, both good and bad, serious and slight.

When we deal with the more definite expression of thought in words there is one classification which may roughly be termed literature. This is the artistic type of expression which endures, all others pass away.

It is unfortunate that there is but one word to use in dealing with tonal expression. As musicians we must be perfectly aware of a line of demarcation which separates that which has artistic merit from that which lacks such consideration entirely. And yet musicians are curiously confused about the matter. We even hear men who should know better make statements which are, on the face of them, utterly absurd. One of

these is that regarding the place of popular entertaining music. The music of the "people" written by absolutely untrained persons has been spoken of as "music which lives." Nothing could be further from the truth. As a matter of fact the masterpieces of musical art have been written by geniuses of first rank whose output was scarcely known to the world at large during the composers' lifetimes. These compositions have been propagated by a small, select group of professional musicians whose judgment was later justified by the acceptance of later generations.

With this much introduction it may be ventured to conjecture concerning the present day brand of popular music. Not long ago there appeared in a magazine of repute a learned article by a well known musician in which the eternal musical worth of our jazz was extolled in the most extravagant terms.

In the article it was noted that no less persons than Handel and Bach made use of popular music of their era, particularly when

they incorporated the Sarabande, a vulgar dance of the times, into their suites. As an argument endorsing the artistic worth of cheap music this is about as useless as a fifth wheel for a modern auto.

While there have been numerous examples of popular tunes being made the medium for artistic exploitation it has always happened that the exploitation and not the tunes were of significance. That a serious composer should use a tune of the streets (which may have some beauty) makes no virtue in popular music in general.

As a matter of fact all popular music must at all times depend upon musical idioms already invented by musicians for a means of expression. The modern jazz is often hailed as an ingenious and original concoction. If we search the classics as far back as Beethoven it will be easy to find all of the rhythmic devices that are to be found today in popular music, besides many others that the architect (how can we call him a composer?) of our jazzical monotonies has never discovered. As soon as he does it is not to be doubted that he will use them and the world will be presented with another "original" type of popular music. Much has also been said of the harmony which is peculiar to our fox-trots. While any musician cannot but notice the real advance over the tonic-dominant of past days, he must note the simi-

larity to much of the chordal design of composers whom we already regard as quite antiquated, notably Debussy and the various impressionistic writers. If one were asked the peculiarities of the Debussy harmony the answer must be the free use of ninth chords and of secondary sevenths. These chromatic chords which make the modulations in the majority of fox-trots are in nearly every case our old friend, dominant ninth used on successive chromatic roots. Nothing new or original about this except that the modern concocter of popular music has been clever enough to use old material until it is quite trite.

The one thing that grates on me is the deadly monotony of a 2-4 rhythm continued for any considerable time without variety and without relief. How any musician can endure listening to this type of entertainment for more than a few minutes is beyond my comprehension. After familiarity with the actual harmonic material the same repetition of idiom must be apparent. It is without doubt far more clever than any popular music of the past, but we must protest at its tediousness and at any attempt to glorify it.

We have professional friends who profess to enjoy it, some of them musicians of reputation and who usually stand for highest ideals. If they do really enjoy it as a pastime there need be no objection on my part. But when we read of a musician who should know better proclaiming jazz as the true American musical art our patience is depleted. Many of us can remember the rag-time furore which swept the country a generation ago. At this time there were musicians who said silly things about the importance and artistic possibilities of the new type. These predictions met the fate of all such absurd statements and the authors have tried their best to forget their words.

No, this jazz craze is but a passing fancy reflective of the period. If any musician wishes to find joy in it the only criticism that need be made is on the grounds of good taste. Many of us find it vulgar and are therefore irritated. And we are not thereby of necessity high-brow. There is plenty of good light music which does not leave

a bad taste in my mouth. I enjoy it immensely.

I have found that there are many people today who are having a reaction and who are completely fed up on jazz. While the younger folks still like it in their dancing, my observation leads me to feel sure that the height of the craze is past and we may soon hope to hear light music which shall not be all fox-trot.

Calendar Suggestions

TRINITY SUNDAY

"O HOLY JESU"—Mackinnon. An Introit (Communion) anthem, a cappella, with Mr. Mackinnon's characteristic skill and attractiveness to insure its value. Never strikingly modern in detail, there is an originality of harmonic effect obtained by simple means and always in keeping with the text. Simple. 6p.

"HOLY, HOLY, HOLY"—Stewart. An interesting anthem with organ accompaniment which deserves general use. From a quiet beginning there is an increase in dynamics to a good climax with plenty of rhythmic vigor. No solos. 10p.

"HOLY LORD GOD ALMIGHTY"—Langlois. A short unaccompanied motet for Trinity Sunday. In strict four parts, easy to sing. 4p.

"THOU KNOWEST, LORD"—Mrs. Beach. One of this composer's best known anthems and, of course, very fine. Reviewed previously. 9p.

JUNE 10.

"BELOVED, IF GOD SO LOVED US"—Barnby. For this particular Sunday. Barnby has done nothing better. It may be done a cappella except for a few measures in the middle. 3p.

"HOLY, HOLY, HOLY"—Hailing. A setting of the wellknown hymn. Easy and effective. Reviewed before. No solos. 7p.

"O LORD, BE MERCIFUL"—Franck. Beautiful and devotional, easy to sing, no solos. 4p.

"O WHERE SHALL WISDOM BE FOUND?"—Mansfield. A new anthem by a writer of skill. The choral style is excellent and there are no great difficulties. Short soprano solo. 11p. (Ditson)

"O CLAP YOUR HANDS"—Woodman. Rhythmic and melodious,

this is well worth examination. The composer is one of the favorites among American church composers. Not difficult, soprano solo. 10p. (Schmidt)

JUNE 17

"HOLY, HOLY, HOLY"—Crotch. The old favorite hymn by one of the Anglican contrapuntists. It is not, however, at all involved and will make interesting music. 6p.

"O TRINITY OF BLESSED LIGHT"—Cox. A new anthem; for female voices at the start and the full choir entering later. Worthy, not difficult, no solos. 4p.

"THE DAY IS GENTLY SINKING"—James. For baritone solo and chorus. Not easy but melodious and striking. Reviewed before. 8p.

"LORD, WE IMPORE THEE"—Franck. Another quiet number by the great Belgian. Soprano and bass duet, not difficult. 5p.

JUNE 24

"JERUSALEM'S WALL"—Forsyth. New and unusual in text and musical content. No choirmaster should miss this. Poem by Blake. There is a fine bass solo. Not difficult. 5p.

"OUR MASTER HATH A GARDEN"—Crimp. Also most unusual and should be generally known. Beautiful and with unhackneyed text. Medium difficulty, no solos. 8p.

"FAITH IN HIS LOVE"—Lemare. New and tuneful, quiet throughout, easy, no solos. 4p. (Schmidt)

"LORD, FOR THY TENDER MERCIES' SAKE"—Rogers. Churchly and simple in style. Soprano solo. 4p.

ORGAN MUSIC

Shure—Across the Infinite (Fischer)

Diggle—Choral Symphonique (Ditson)

Diggle—A Vesper Prayer

DeLaunay—Evening Shadows; Lullaby (Fischer)

Hamer—Majesty of the Deep (Ditson)

Browne—Ave Maria (Fischer)

Nevin—Silver Clouds (Summy)

Bach—Air for the G String

REGISTRATION BUREAU

A SOUTHERN organist is spending a month in New York during the summer and is anxious to substitute for one of his northern brethren. Address the Bureau if you need him; he can come at any time for his month.

Church Music Conference

The N.A.O. Fathers a Campaign
for More Interest in
Church Music



THE N.A.O. conference of Presbyterian organists held April 17th in Town Hall resulted in plans for the May meeting in Madison Avenue Presbyterian where Mr. Seth Bingham has made music famous. The effort at present is to spread abroad a genuine interest in and understanding of hymns, as the critical point of attack in the revival of the spirit of the Sunday services.

The meeting, under the leadership of Mr. McAll, N.A.O. president, was followed by the dinner and reception to Dr. E. C. Bairstow, organist of York Minster, England, and composer whose works are well known to American organists. Many flights across the Atlantic have resulted disastrously; this one was successful but a bit tardy so that the honored guest did not arrive till about nine o'clock. That may be said to have its advantages, for he was thus neither forced to eat nor forced to listen to many speeches. However it was a disadvantage, for the affair was made jovial by the leadership of Mr. McAll and addresses by Mr. Schlieder (an ex-president), Mr. Baldwin (for half a century an organist), Mr. Woodman (composer, organist, and humorist—that in spite of living in Brooklyn and Portland), Dr. Wolf (who has always been an N.A.O. chapter president ever since Noah built the Ark), and others.

Dr. Noble, formerly of York Minster, made the welcoming address and established the guest of honor on the level ground of a friendly footing in America, then elevating him again to the high pedestal of achievement upon which his fame in America has long been reposing.

After Dr. Noble's introduction Dr. Bairstow remarked that he was doubly indebted to the previous speaker, for if it had not been for Dr. Noble he would not have come to York Minster, neither would he now be enjoying this fellowship with organists in New York. He then made an informal address on the subject of choral singing, from which the following remarks are taken.

AN ABSTRACT OF DR. BAIRSTOW'S ADDRESS

WHAT does your choir stand up to do? In the first place all singing should be speech beautified, and the choir should be able to convey the emotion of the words. Its singers should concentrate their efforts on what they have to say.

Technic is to tone what money is to life. Neither insures success or happiness, though success in tone cannot be



MISS CATHARINE MORGAN, F.A.G.O.

Of Mawes Avenue Methodist Church, Norristown, Pa., who prepared herself thoroughly for the profession of organist and who then proved her technical preparation by taking the F.A.G.O., which she passed in 1921 with the "highest general averages of any candidate for the certificate that year." Miss Morgan was born in Norristown and graduated from the high school there, winning the two highest honors. Her organ teacher was Mr. Ralph Kinder, with whom she studied five years, supplementing that with the Courboin Master-Class two years ago, and studying piano and theory at Curtis for three years. Miss Morgan has about a dozen organ manuscripts. She is an example of what to expect of the woman organist of the future; and her thorough preparation bespeaks as large a future as her own will power determines upon. She has given two dozen recitals and is interested in the music clubs of her city.

attained without technic. Tone is the expression of feeling. Technic involves control of the feelings, and furnishes the means by which mood and atmosphere are expressed. This accounts for the difficulty you feel when you are out of the mood. Real freedom allows complete self expression. Such freedom implies that the breathing apparatus, mouth and throat, is functioning naturally.

Your breathing indicates the emotion you feel. As your breath comes in so it goes out—free or tense. It is like the back action of the tennis racket or the up stroke of a golf club. Tone is like the rebound—if there is perfect relaxation. The diaphragm, if not in-

terfered with, will rebound if there is relaxation. Breathing should be done through both the nose and mouth—not either alone. In that event the throat and mouth are ready to produce tone with freedom. If everything is open, the maximum tone is produced with the minimum effort. Fear is one cause of tightness. Such tightness produces inability to blend head, middle and chest registers, through self consciousness. Avoid centering the mind on the apparatus.

Regarding diction there are traditions in England which are very hard to overcome. Our mother tongue should not be spoken with the Italian pronunciation of vowels. Sing as you would speak formally in public. Rhythm gives vitality to music. Consonants give accent and rhythm. Strong accents are produced by muscularized consonants making explosions like rhythmic drum taps. Consonants are the most important parts of the words, producing language instead of a vocalization. Inspiration makes you phrase everything in focus. Sing the words well and with the mood they require, and the phrasing will take care of itself. Important words will stand out, unimportant ones will not receive false emphasis. Schubert gave no indication as to how he wished his songs interpreted, though the accompaniments were marked with care. Never do anything for effect's sake, but let the sense of the words move you.

Mood governs freedom of interpretation. I say to my daughter, "Will you do this errand for me?" "Yes", comes the answer with a doleful look. "Will you," I say later, "go riding with me?" "Yes, father" comes the answer, as she dances up and down with joy.

The expression of personality is the great object. The reading of notes can be taught like the rule of three, but expression involves a revelation of one's soul. To know that singing has moved someone to be speechless with emotion is greater than to make him merely conscious of a beautiful voice. Everything depends on the principle of love. First, there must be a love of singing, not just that of the untutored, to whom volume means more than expression. Then comes a love of music in all its forms. Next there is the love of the words and the thoughts they portray. Lastly, if we have a love for our neighbor there will come a sense of the message and the wish to give it with sincerity and conviction. There will be no seeking for effect nor a desire to get it over with as soon as possible. Remember that freedom of utterance is possible when love has full sway, and that fear is our worst enemy. When we are possessed by our message we reveal it through free expression of our personalities.

DAVID A. PRESSLEY

"Fear Not O Israel"—Spicker
"Incline Thine Ear"—Himmel
"Radiant Morn"—Woodward
"Savior Thy Dying Love"—Berwald

MRS. HELEN W. ROSS

"Lord is Exalted"—West
"God shall wipe away"—Field
"King Alfred's Hymn"—MacDougall
"Heaven's are Telling"—Hayden

WALTER WILLIAMS

"O Sacred Feast"—Willan
"Ave Verum"—arr Williams
"God be in my Head"—Davies
"Jhesu of a maiden"—Holst



Under the Editorship of

Mr. Roy L. Medcalfe

A Department that Takes a Whack at Everything and Will Try Anything Once—Park Your Tradition before Entering Here

Mr. Medcalfe's Comment

YOU ARE "IT" if you have "It". Sally Forth may be good advice or a good girl's name, or any girl's name for that matter. Anyway the theater manager who advertised his organist as Pep Personally Personified may not be a college graduate but he had some good business ideas. The modern trend to push It to the front may not be considered ethical to the student of serious organ compositions but from the commercial angle it is rather an asset. More diversity is required of the theater organist perhaps than of any other class of musicians. Whether he is playing Brahms, Puccini, or Nacio Brown, the modern ingredient It must be used as garnish (some use it as varnish) to give the personality appeal.

Analytical discussion of this newly discovered musical vitamin would doubtless prove interesting if capable discussors were not too busy to discuss anything. Any or-

ganist whose playing causes the critic to use such words as charming, appealing, entertaining, sparkling and other more or less primitive superlatives, adverbs, etc., may be said to possess It. If he receives a good salary he probably has a couple of Its or an entire flockovitz. It is just possible that this modern mystery may be nothing more than good personally conducted showmanship, garden or hothouse variety according to the high or low blood pressure of the organist, which has only recently been applied to organ playing. Suppose we say no and go on with the story.

The entire theater business is one of vivid contrast. The screen stories progress in no uncertain manner to most definite climaxes. Comedy situations must positively register as such and the other extreme of emotion is immediately portrayed. The furnishings of the theater, the lighting effects, the uniformed ushers, in fact each department of the modern theater is created and maintained for the entertainment of the patron in tra-

ditional showmanship style, excepting perhaps the organ department, which has been the "Cinderella of the Pit" in most houses for many years unless the organist has enough It to elevate his instrument to solo prominence.

Showmanship is becoming better recognized by the organists as a most vital part of the game; the organ and its players are not considered in such a step-child attitude as formerly. The organist who plays his instrument determined to bring out its music fitting the moods of the screen, who has an alert mind, is quick in making decisions, has a positive sense of rhythm, definite attack, and release of keys, an orchestral style of registration and accent, and an inventive imagination usually finds the best-paying job regardless of his lack of musicianship, as that art is generally considered.

Too many organists now in theaters are so academic in their style of playing that patrons are often found snoring after the third reel, evidently thinking they were in church; but the epidemic one-legged organ player with the above qualities in his delivery is pleasing everybody concerned, especially the man who pays the bill. The organist who hesitates in the middle of a phrase to turn his music, make registration, or translate the meaning of Italian marks of expression, does not belong in the theater. The routine is to begin

the little piece with the first screen title and keep it going until the fade out kiss gives him his cue for the final cadence. The picture is on and it waits for no musician. The organist becomes a part of the show in so much as he keeps alert to the screened story. After several years of pushing keys and fixing cyphers it may be discovered that he is It himself.

The organ, being conducive to legato playing, much effort should be made to acquire in addition a clean staccato—short note or detached (Castilo) style of touch. The contrasts of touch, registration, pitch, and volume, should be definite, often vivid, and at times even bizarre, to synchronize with the modern picture. Strict adherence to orchestral principles of theater playing, when applicable to the organ, are always to be desired. Personality, as we observe it in others, cannot be imitated, but the organist who is willing to work may acquire and develop the principles of

individuality within himself, perhaps to become a potential Glyn hero.

It is a grand and laudable idea to play music for the uplift and education of the masses. The organist who is capable and can afford to do such artistic charity is an honor to the profession at large; theater organing however is an entertainment enterprise where the commercial complex reigns supreme. By all means let's play all the good music possible, remembering however that very little worthwhile music has yet been written expressly for the theater organ. The masters of music could scarcely have dreamed that their compositions would ever be used for such delightful purposes as accompanying Greta Garbo in "Then Came the Dawn" or other imaginary film epic, but "'tis done", quoth he, as his nimble fingers depressed the Kinura and Jazzed the Moonlight Sonata, while he further opines that It all depends on you.

sole that would work. Junk strips of copper, scraps of lumber, parts of an old electric sign flasher, piano wire, beaver board, and a gob of screws were all used in the construction. Action springs were wound on an improvised lathe, copper contacts were cut by hand; the cable, made of No. 26 wire, was made in one of the aisles of the theater and was junctioned out when made; even the pedal-board was made according to standard measurements. Three months were required to complete this "contraption" and when it finally was connected to the main console and given its first playing, everything worked as it was supposed to and it has been standing up under daily use ever since. The keyboard action is very light and fast, as is also the pedal-board, which makes it as easy to operate as the organ to which it is attached. There is 150 feet of cable connecting the two, so that it may be placed anywhere on the stage, in the pit, or even placed in the balcony if desired.

In introducing this novelty the surprise method was used, which caused a lot of comment and received great applause. The regular trailer was first run, "Wade Hamilton at the Ritz Organ". A white spot then hit the pit console, showing no one there. The spot was then killed and a home made slide was run.

"Mr. Hamilton is unavoidably detained. Mack Kelly will play the Organ Solo at this performance."

As Mr. Kelly is the drummer in the Ritz Orchestra, this caused quite a stir. The spot then hit the organ and Mr. Kelly walked onto the organ, sat down and "dummed" through one chorus of "CAN'T YOU HEAR ME SAY I LOVE YOU." About eight bars before the end of this number, Mr. Kelly walked off the organ which kept right on playing, Mr. Hamilton having played the entire chorus from the stage console, located behind the curtain on the stage. Kelly engaged in a short argument with the orchestra leader about leaving the organ and then made an exit.

At this time the curtains opened and the stage console with Mr. Hamilton playing was discovered in a dim blue light which changed to red and then to white. The stage console is decorated in "futuristic" style and is a hodge-podge

Mr. Hamilton Builds One

You Gotta have Two Consoles for you Can Do So Little
on One—if the Manager Won't Buy Another one
for you, Build One for Yourself

By R. L. M.



BUILD YOUR OWN console ought to be made the slogan. If your poor theater cannot afford three consoles, or even two, do not be discouraged but take hope. Consider the example—good or otherwise—of Mr. Wade Hamilton who built his own console. No, he didn't buy the perfect parts, insert a few screws in holes already prepared for him, and then call it a console. He visited the scrap-yard and his mother's kitchen (or was it his wife's? probably not, he's still alive) and came back with the makings of anything from a kite to a console. It turned out to be a console.

The demands of theater audiences for real entertainment have been responsible for many novelties presented from the stage and from the pit. The organist has been aware of these demands and has tried many stunts in hopes of pleasing the entire audience. First came the song slide, then the com-

munity singing craze, and now comes any sort of presentation that is novel, interesting, and entertaining.

Mr. Wade Hamilton, feature organist at the Ritz, Tulsa, and organist of KVOO, has built a three-manual console and has connected it to the main console, which gives the resources of seven manuals when the two are used together. The idea of using two consoles is not new, but the idea of an organist, who is not supposed to know how to solder, use a saw, or junction out a cable, building a key-desk without the aid of skilled mechanics, is rather unusual and perhaps original.

Mr. Hamilton searched music stores, second-hand stores, and storage houses, obtaining one broken down harmonium and two other keyboards which were devoid of action. With these purchases and with the assistance of his brother, H. B. Hamilton who is also an organist, he set about to build a con-

of colors, which of course changed as the stage lights changed. Then after the applause Mr. Hamilton made a short talk about the new console, its construction, and how it could be used; after which he introduced La Verna Markey at the pit console who played with Mr. Hamilton for the finale. An original two-console arrangement of AIR DE BALLET by Victor Herbert and two choruses of "A NIGHT IN JUNE" were used for this number to a big finish and tremendous applause.

Here and There

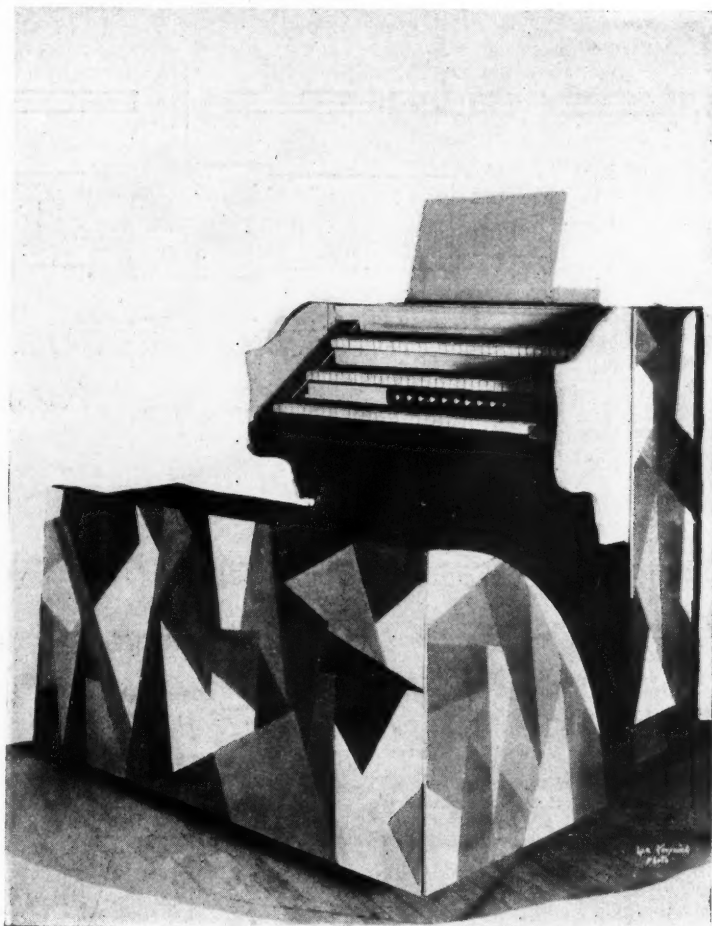


ERO HOUR on Broadway came unexpectedly to Mrs. Anna French Adams in the 83rd Street Loew's when the reviewer and a cypher got there both at the same time, though I believe the reviewer beat the cypher to it by about fifteen minutes. What would you do at a theater console if the blamed thing cyphered? In most cases I'd scramble frantically after it and try to get rid of it by persuasion if possible. Mrs. Adams couldn't persuade it and the show had to go on, so she decided to tolerate it with a good Christian grace.

Her playing was marked by a good choice of numbers for the various scenes, with immediate skips from one to the next when the screen demanded it. Had it not been for the cypher, her playing would have been much preferable to the orchestra; the latter persisted in playing out of tune. I suppose these things cannot be helped in a matter of fact theater world.

Mrs. Adams is able to find points of contact between what the eye and the screen have to say, and what the ear and a tune have; they do have something in common. In fact anything can trace some common property in anything else under the sun. Mrs. Adams' comedies were sprightly, with varied registration, fairly consistent and satisfying attention to pianissimo, and always appropriate in selection.

Mr. Henry Murtagh, first famous on the Pacific Coast, then transplanted to the Rivoli, New York,



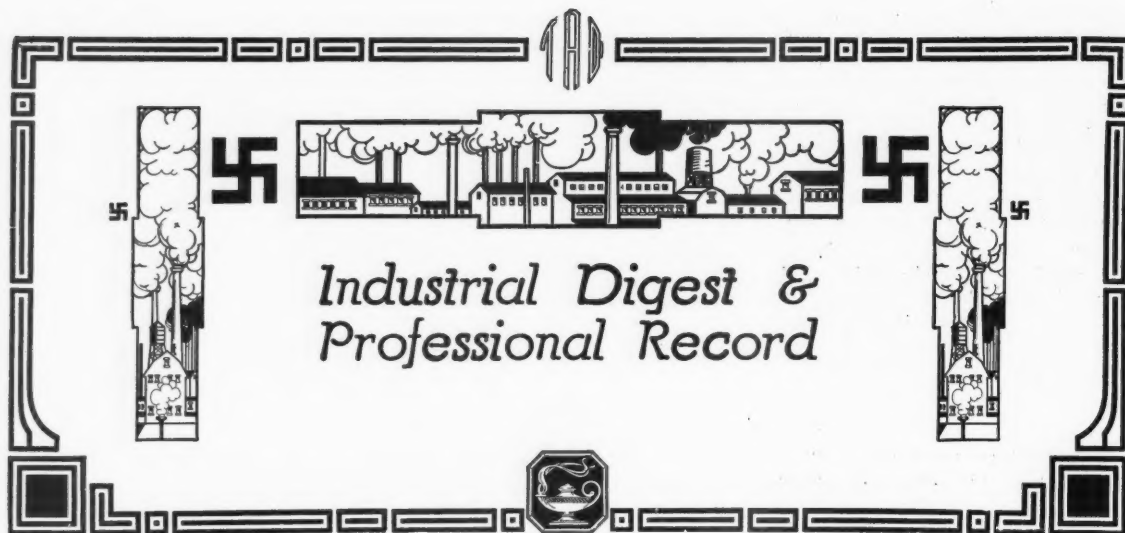
ALL WOOL AND A YARD WIDE

There is no longer excuse for organists who have consoles they are not entirely satisfied with. Mr. Wade Hamilton shows how to build your own. It's very simple. The only parts he didn't build were the three key-boards, which he resurrected from three deceased harmoniums. A hammer and a saw come in handy too.

then shipped westward again, is now back on Broadway, at the Capitol, whence Dr. Melchiorre Mauro-Cottone has flown. The Capitol tried to meet competition by discarding its tradition of successful fine-film presentation surrounded by orchestral music and stage presentations of a very high order, by jumping into the vaudeville manner of lesser houses. I don't like it and probably never will. I like it much less when the superlative accompanimental art of a man like Dr. Mauro-Cottone has been abandoned right after the addition of considerable wealth to the fine Estey Organ; and I emphatically dislike it when an artist like Mr. Murtagh is brought in because he can play ditties and make

the mobs forget their troubles for a little while, and then relegated to a position of chaser and given no chance to do anything better than could be done by any one of the thousand church organists in New York who have never played a note in a theater.

But Mr. Murtagh need not worry. He created a place for himself when he was playing tunes at the Rivoli and Broadway found in him a man after its own heart. If any of us want to know what can be done to a bit of a tune, we need to study what Mr. Murtagh does with it. We want to be kind to our public and optimistic towards ourselves. True, it's a bad and wicked year for theater organists, but there are signs of hope.



Industrial Digest & Professional Record

The Industry Speaks for Itself

A Condensed Record of Some of the Activities of Organ Builders Who Alone Make Possible an Organ-Playing Profession

AUSTIN

is building a stop-knob console for their Heavenly Rest organ, which will be quite a contrast to their stop-tongue console already in use in St. George's, both in New York City. Their big concert organ in Colorado University brought them a contract for \$4000 for a practise organ.

MR. FRANK BLASHFIELD

is probably not so devoted to the inviting tasks of modernizing and saving the lives of the older organs as he once was. He has taken unto himself a wife and chosen an organist too, the former Miss Elsie Gschwind of Utica, N. Y., who has gained local fame by her work as organist in the Scientist Church.

ESTEY

opened their rebuilt Roosevelt in Memorial Presbyterian, St. Augustine, Fla., March 25th. Estey added about a dozen registers to the Great and Swell and entirely new Solo and Echo Organs.

FRAZEE

has issued an attractive booklet listing their organs and illustrating some of their more important ones. Lowell has a 4-112 and a 4-48, Brookline a 4-85, Boston a 4-75, the Harvard Club a 4-68, etc. etc. Their literature mentions a Frazee in a school in Providence that "has been hammered by all kinds of players" and has passed 2200 hours of actual service with no sign of a cypher or any other mechanical defect even yet. "The organ in Loew's Orpheum, Boston, is a 3m of

25 ranks of pipes, not stops." Here's a builder who has some ideas of his own and isn't scared of them either. We all like that kind. We are quoting from their literature for theater patronage.

HILLGREEN-LANE

have placed over a million dollars worth of organs in the Texas territory through the Will A. Watkin office in Dallas. Organs for March installations were those in First Baptist, Bryan, and First Baptist, San Angelo. The New York representative has been to Bermuda for a vacation and the head of the Company has just returned from his second tour around the world.

KILGEN

is building an underground organ—for the Actor's Chapel, New York City, from which Valentino was buried, a chapel devoted to members of the theatrical profession; the organ will be installed under the sidewalk and open into the chapel through a grille.

Kilgens for schools, contracted for or shipped since the last reports, include Uptown Conservatory, Chicago, 3m; Villa Scholastica College, Duluth, 2m. For churches, St. Mary's, Detroit, 4m; St. Margaret's, Narberth, 3m; and 2ms for nine Catholic churches, ten Protestant denominations. Twelve theater Kilgens were contracted for or shipped during the month to Missouri, New Jersey, North Carolina, Maryland, Massachusetts, Pennsylvania, Utah, Minnesota, and California.

Cirpus Attucks High School of Indianapolis has ordered a Kilgen. Dr. Casper Koch of Pittsburgh was the organist consultant for the St. Benedict's Church, Covington, Ky., in the purchase of a 3m Kilgen.

Mr. Thomas J. Quinlan who for over half a century erected, regulated, and tuned organs for various builders, died March 9th in a Boston hospital. Mr. Quinlan began organ work with Hook & Hastings and became associated with Kilgen when his partnership with DeCourey was dissolved. Later he worked for Skinner and Marr & Colton, returning to Kilgen as roadman, with headquarters at the New York office. His most notable jobs were the St. Vincent organ in Los Angeles and the Country Club Christian Church in Kansas City.

MÖLLER

dedicated a 3-45 in Trinity Lutheran, Richmond, Ind., March 28th. Mr. Frederick C. Mayer giving the recital. Mr. Henry F. Seibert dedicated the 3m Möller in Hallis, L. I., March 22nd.

The Philadelphia Möller office is now enjoying the advantage of a special studio and demonstration organ for theater patronage, under the management of Mr. L. Luberoff of the Philadelphia and New York offices. Mr. Luberoff has devised a very sensible and clever plan of approach to prospective purchasers—which is his valuable stock-in-trade and cannot be divulged by our office.

The new Möller reproducing organ mechanism will be the subject of an exposition in later pages when these columns can give more detailed and authoritative information than is at present available. A special studio at the factory has been set apart to the



UNITED HEBREW TEMPLE, ST. LOUIS

Where a 4m Kilgen leads in the music. The console is visible in the gallery above the pulpit but the pipe-work is concealed by grille-work. Hebrew music as we know it today was the result of Gregorian influences, say some scholars, and there is a decided connection between the music of the temple and that of the Catholic church as exemplified by Gregorian melodies; but in an early issue the results of considerable research will be published in these pages, showing rather convincingly that Hebrew music was not the child but the father of Gregorian Psalm-tune, if there is any connection at all.

development and display of the player. Möller records are not recorded in the usual method, but all details as to notes, registration, phrasing, crescendo, and expression are developed and controlled mechanically, so that a record is able to produce registrational and expressive effects impossible in records recorded by human playing. A full report will be given early in the coming Fall.

PILCHER'S

New York City office, recently opened in the new Steinway Hall conveniently located on West 57th Street, has had unusual success in breaking into what was virtually, from a competitive standpoint, new territory, and very difficult too. Mr. Wm. E. Pilcher, Jr., whose photo appeared in T.A.O. for April, is manager of the New York office and has sold five Pilchers from his new office, for Second Scientist, New York City; St. Matthew's P.E. (Woodhaven), Mattituck Presbyterian, St. Paul's Chapel (College Point), all on Long Island; and the First Baptist, Martins Ferry, Ohio. The Second Scientist has contracted for a 4m and Echo, which gives Pilcher immediately an excellent demonstration organ of large size.

Mr. Pilcher is himself an organist and has been serving in that capacity since he came to take charge of the New York office. He studied with Mr. Henry U. Goodwin, at the Louisville Conservatory, with Dr. George W. Andrews, Oberlin Conservatory.

In Louisville he was organist of St. Paul's and Warren Memorial churches.

Mr. Pilcher is one of the vice-presidents of his Company and in representing Pilcher Organs in New York City he may be said to be back home among old friends, for he numbers among his organ teachers Dr. David McK. Williams of St. Bartholomew's and Mr. John Doane.

SKINNER

built the first theater organ for Richmond Borough of New York City and now has what is probably the only church organ on the island in regular use for recital work, a 3m played by Mr. D. E. Grove. Mr. Henry F. Seibert dedicated a 4m Skinner in Mt. Vernon, March 27th.

STRIKE ONE?

No, not a strike, but rather an effort to superinduce a series of strikes later on. In New York City the Chief American builders have been forced to unite in court in an effort to prevent outside interference with the fulfilment of their contracts. For the past several years more or less open antagonism has been apparently used in efforts to compel all organ workers to join a union. The men within the organ factories have never voiced any protests over conditions or wages, and are not desirous of being members of any other citizenry than that of the United States of America. The present suit is the result of efforts evidently made to completely stop work on new buildings in the Metropolitan district when organ builders were given con-

tracts to build and install organs in them without first compelling all employees in their factory to join a union. If we are not mistaken, the organ factories are in no way opposed to unionism and employ unionized workers. Various builders who have been consulted have declared themselves friendly to the union and in fact they are employing union workmen in all departments; the only point of controversy is the unwillingness of the builders to discharge faithful and competent employees because of their affiliation or otherwise. Whether a man is a Mason, a Knight of Columbus, an Elk or a member of any organization whatever is of no interest to the builders. This seems like a thoroughly honorable and American viewpoint, and one that calls for the moral and actual support and active endorsement of every one of us.

"\$100,000 ORGAN PLAYING JUST FOR YOU"

says the new Victrola advertising. But it pictures an organ in a theater, and we are wondering where the theater is that has an organ for which a builder received one hundred thousand dollars.

Misrepresentation is all good enough in some advertising we suppose, but we have not yet caught anyone trying to use it in T.A.O. advertising. Even conservatories, supposedly honest educational institutions misrepresent knowingly and intentionally, in order to attract students. Here's a conservatory that says its organ is "one of the largest and finest organs in the world." We've met over ten million of the world's "largest and finest" organs.

BUILDING WHT'S ORGAN

SOME OF THE FEATURES OF THE PAGE ORGAN CO.'S PRODUCT

RADIO FANS have on many an afternoon or evening in recent weeks listened to organ music of special quality and wide range, from WHT, Chicago.

With certain advanced aims in mind, WHT commissioned The Page Organ Co. to build an organ which should have certain tonal qualities that would put it beyond comparison for broadcasting. The Page Unit Organ, of which the console was pictured in March T.A.O. was the result.

What the outstanding reasons were that led to the building and placing of this organ will be of interest to theater owners, for showmanship has a considerable part in the story; and the exhibitor has a direct interest in presenting the best music possible within his means.

WHT, the largest broadcasting station in the Middle West, wanted an organ that would be most complete in every particular—not only an orchestral organ but a cathedral organ as

well — to the end that organ music from WHT would be outstanding in quality. And Al Carney (of the "Al and Pat" team well known to radio fans) had certain definite ideas of what he desired in an organ, as a result of considerable experience in broadcasting.

This organ is a four-manual. WHT makes its organ answer the same purpose an orchestra answers in the theater. Many forms of the skits which are written and broadcast by the "Gold Cup Announcer", Pat Barnes, of the famous team, "Al and Pat", place on this organ the same duties as required from an orchestra.

The organ contains such registers as the brass with copper bell Saxophone; the English Post Horn from the trumpet family, "carrying with it special chests, wind pressure and Page action parts capable of producing the finest trumpet quality. It runs into 16' range on the Pedal and from the lowest CCC to the highest note, is perfect in its voicing. The pipes are of silvered bells and spun metal."

There is in the Solo a French Horn of 85 pipes, continued into 16'. "This on the air gives that speedy, full, round tonal quality with the resonance of the bass viol."

The two Tibias are built from quarter-sawn spruce, "producing a quality of tone which is throaty, full, and round." Special wind pressures and Tremulants control these stops.

The reed families consist of Kinura, Krumet, Tuba Horn, Vox Humana, Clarinet, Oboe French Horn, and Saxaphone. The Sousaphone was created by the Page Organ Co. and is used quite extensively in Page theater installations.

Two sets of strings are included as well as the Quintadena, and all stops are fully unified to each manual and the pedal. The Pageophone is also a creation of the Company and resembles in tone quality that of the famous Vibraphone. This instrument, as well as the Xylophone, is placed in the studios instead of in the chambers. The Xylophone has special Tremulants and is placed outside the chambers to give a perfect imitation of the Xylophone as played by hand.

The Marimba has a double action and is provided to obtain the effects of a marimba band or imitation of the harp through the use of arpeggio chords. Other percussions are Glockenspiel, Orchestral Bells, Harp, Chrysoglott, and the well-known Deagan Class A Chimes.

Pizzicato is playable from the Accompaniment and Solo manuals; Second Touch is used on the Great, Accompaniment, and pedal.

The combination sets of the console are placed in double drawer compartments and hung directly under the key-

board in the console. Pistons are adjustable from the organ bench.

In addition to the usual couplers, this organ has a novelty arrangement, by which the Solo can be instantly coupled to the Great, Bombarde, or Accompaniment, in thirds, fifths, dominant-sevenths, and the lower and upper octaves. This is probably the first time this novelty arrangement has been used in an organ.

It might be supposed that a broadcasting station would care little about the appearance of an instrument located in a studio in the Wrigley Building, yet "the console of this Page Or-

gan possesses a beauty of which a black and white picture can give little idea. The finish is polychrome of bright gold and rose; and the heavy carving is a masterpiece of the wood-worker's art."

During the building of this organ at Lima, WHT "built the organ on the air" daily, giving reports to the audiences, of the progress being made, these reports having been sent to the studio daily by officials of the Page Company. Thus the fame of the organ was built up and by the time of the first program many WHT fans were in a fever of anticipation.

Welte-Mignon Corporation Organized

Men Within the Organ Industry take Complete Control
and Give an Ancient Name a new Start



AFTER many years in the smooth paths of building residence organs for the idle rich, the Welte-Mignon Co. suddenly came face to face with the war period and scenes that were anything but smooth. The founder of the Corporation was a German and the owners were of similar bent; the government turned the properties over to the Alien Properties Custodian — and things sailed merrily on without the discharge of an employee or the loss of a day's work.

After the war everything changed — for better or for worse. Mr. Robert Pier Elliot, a genius for organization and somewhat of a living dynamo, came to New York to pilot Welte-Mignon into more vigorous organ waters. Into a very few months Mr. Elliot crowded the achievements of a decade. Then came a financial crash, brought on not by the expansion of Mr. Elliot's program but because the affairs of the Corporation were beyond the control of experienced organ men. A receivership was resorted to in friendly action and the assets of the Corporation thus preserved; work in the factory progressed without interference.

During this period of conferences among those most vitally concerned, there evolved a plan of purchase and reorganization, which has now been completed according to the requirements of law; the name Welte-Mignon Corporation has been adopted; officers and studio move back to the former quarters at 665 Fifth Avenue, one block south of the building recently completed and leased entire by the old Welte groups.

The chain principle is applicable to the organ industry. For an ancient and honorable name to go down to financial ruin would reflect damagingly all along the line, just as when

one bank falls many others totter. The new Welte-Mignon Corporation was incorporated March 27th under the laws of Delaware and has purchased all the assets of the Welte Company, including the factories in New York, "conceded to be among the most complete in the organ industry, with a floor space of approximately 250,000 ft., in which every part of the organ will be made, even so far as engraving the tablets." The Studios at 665 Fifth Avenue, with the three-manual demonstrating organ, are nearing completion; the organ will include "everything desired by the modern organist."

At the organization meeting the following officers were elected: W. E. Fletcher, President; Robert T. Lytle, Vice-President; W. F. Webster, Treasurer; W. J. Webster, Chairman of the Board of Directors. Mr. Fletcher says:

"The Welte-Mignon Corporation will be adequately financed for a considerably increased volume of business. A program of sales-expansion will be put into effect immediately. Our factories will produce nothing but instruments of the very highest quality known to the trade. No effort or expense will be spared in maintaining, and enhancing where possible, the high quality of Welte-Mignon instruments, which will include every type of organ for church, concert, theater, and residence, together with the world-famous Welte-Mignon reproducing pianos. Standardization and efficiency methods have been introduced, and the plant operation and production will be increased at once, with the installation and addition of the most modern labor-saving machinery obtainable. The franchise of the Welte-Mignon Corporation will be a most valuable one, for it offers the music loving public the product of the great Welte factories at fair and equitable, and not exorbitant prices."

The reorganization also marks the return to power of exclusively experienced organ men. The factory force will be under the direction of Mr. Albert Witham, general superintendent of the organ division. "In the selection of Mr. Witham we have a very competent and accomplished technician, thoroughly conversant with all phases of organ building; his unique experience of over twenty years as a church organist, and his practical experience in organ building which covers nearly thirty years, together with his thorough knowledge of voicing and tonal construction, fit him admirably for the many duties required today of the modern organ builder."

Mr. Richard O. Whitelegg, tonal expert, needs no introduction; his early training with Henry Willis of London, and his knowledge of voicing, "enable him to carry out to the last measure, unhampered, the demands and requirements of the modern organist." Mr. Whitelegg will be in complete charge of voicing.

Mr. Henry Burkhard with Welte for the last sixteen years (brought to America by Edwin Welte), will continue recording the great organists and pianists, wherein "the playing of the Masters is immortalized," and will further direct the manufacturing activities of the original Welte-Mignon reproducing pianos.

Mr. W. C. Heaton, general wholesale Sales Manager of the piano division, was chosen because of his knowledge and executive ability; "he is unquestionably one of the best known men in the trade today." He was formerly President of the Auto Pneumatic Action Company.

Mr. George E. Toepfer, with Welte as Manager of the retail piano division for a great number of years, will be in charge of the retail sales in the Metropolitan and Philadelphia districts. His reputation as a salesman, "due to his long experience with the Welte products, has admirably fitted him for this responsible position."

Mr. M. E. Roy Burnham, with Welte for the past eighteen years, will continue as Director of the Residence Organ division. Mr. Burnham has an enviable record in the placing of Welte products in many of the finest residences in the States. He is an accomplished musician, a graduate of the Cincinnati Conservatory, and was contemplating studying abroad when Mr. Edwin Welte induced him to join his organization. His continued successful activities are one of the outstanding features of the Welte industries in America.

In the appointment of Mr. George J. Bohen as General Sales Manager of the organ division the Welte-Mignon Corporation has secured the services of a sales executive who has been actively engaged in the music industry



MR. JOSEPH W. CLOKEY

Organist of Pomona College, and composer of choral works of unusual flavor. Mr. Clokey was born in New Albany, Ind., Aug. 28th, 1890, and is a graduate of Miami University and of Cincinnati Conservatory. He has held various church positions from 1904 to 1922, when he returned to Miami University as a member of the faculty. He was given a year's leave of absence some seasons ago to devote himself to composition, and recently went to Pomona. His "When the Christ Child Came" is an example of the tremendous imaginative heights to which his music can go; it is a Christmas cantata of peculiar charm. At the other end of the line is the little Easter anthem, "Hymn Exultant" which again upholds the composer's reputation for ability to convey a real message of truly inspirational character. His compositions are numerous and well reward those who give them presentation.

for the past 37 years, who is thoroughly familiar with all its branches, and who has specialized in the organ field for the past 22 years. "His legion of friends throughout the piano and organ industries, who dealt with him as Central District Manager for the Aeolin-Votey Co., and Pacific Coast

MR. FREDERICK C. MAYER

Wolstenholme—Answer
Wagner—Pilgrims' Chorus
Dvorak—Largo New World Sym.
Guilmant—Berceuse
MacLester—Marche Nocturne
Londonderry Air
Shure—Potomac Park Boat Song
Faulkes—Festival Prelude
Volckmar—Sonata
Wagner—Prelude
Sibelius—Finlandia
Ferrata—Nocturne

MR. EDWARD G. MEAD

Guilmant—Caprice Bf
Truette—Meditation
Yon—L'Organo Primitivo
Couperin—Socour Monique
Tansson—Vermeland
Bartlett—De Profundis
Bocherini—Minuet in A
Guilmant—Marche Religieuse
Londonderry Air
Wheelodon—Minster Bells
Nevin—Will O' The Wisp
Guilmant—Canzona Am
Dickinson—Berceuse
Rogers—Marche Suite Em
Avery—Nocturne
Guilmant—Grand Choeur

Manager for the W. W. Kimball Co., will be happy to learn of his new association."

Thus the Metropolis lives up once more to its reputation of coming out on top. There are not many organizations that can sail through quiet waters for decades, then swim vigorously through times as turbulent as were the war days, pick up speed for the times of revival, then be plunged into financial difficulties only to emerge once more with a finer organization than ever before. And we believe just that of the new Welte-Mignon Corporation. THE AMERICAN ORGANIST carries this message of triumph along to its readers, for in the long run of years it is they who determine the fate of every group, every individual, and of every idea—that is, in so far as men and firms do not determine their own future by their own ideals, their own merit.

The house of Welte began in Germany in 1832 when Michael Welte, after a five-year apprenticeship with Josef Blessing in the musical-clock business, began his own career by making automatic music instruments. His business grew and expanded and by 1862 the London international exposition was ready to award him highest honors, which Paris repeated in 1867. In 1872 the business was moved from Voehrenbach, Baden, to Freiburg.

In 1865, Emil Welte, oldest son of the founder, came to America, attracted favorable patronage, and "in 1887 startled the music world with his invention of the paper music roll used in connection with pneumatic mechanisms."

In 1904 Edwin Welte, grandson of the founder, and Bockisch, his brother-in-law, invented the Welte recording instrument and the Welte-Mignon — "which gave to the world the principle and means of recording and reperforming automatically the artistic performances of great organists and pianists, thus preserving their art to posterity."

That such a house should go out of existence through no fault of men experienced and expert in organ trades, would be a calamity reflecting against all, and even though it may not be entirely pleasant to have too many competitors, yet there is a place for every one and with the remarkable expansion that is coming to the organ world, no builder of good organs has anything to fear from the operation of his competitors. The chief possibilities for damage lay in the operations of those who are not and cannot be classed as builders of good organs, for every purchase of an inferior product creates as many enemies as there are friends for the art-product. Thus are we in a world of cooperative competitors.

Publishers' Brevities

Things to Come or Things Done to
Make More and Better Music

DITSON'S

Novelty List for April gives an array of operettas that look unusually attractive. There is "THE GHOST OF LOLLYPOP BAY" by Cadman, "NAPOLEON CAUGHT NAPPING" by Macfarlane, "CUPID'S NIGHT OUT", "a Whimicality" by Avery, etc. Ditson's Nevin cantata, "THE CROWN OF LIFE", has had a good reception; March 18th it was again broadcast, over WEAF from New York under the N. Y. Federation of Churches' auspices.

FISCHER

prefaces Fischer Edition News with serious comment and informative articles worth reading. A recent one dealt with Lubeck and Buxtehude and ran to good length. Theater organists might be interested in a piano publication, AN OUTLANDISH SUITE by Dyer, with sub-titles that make it look highly theatrical.

Mr. George Fischer, president, sailed April 29th for Barcelona, on his way to Italy, for what seems to be turning into the good or bad habit of a real vacation every year.

FORSTER

has issued a series of books for piano students who want to master the arts of jazz, that is equally suitable for organists. There are five books in the first series for students, and four in the second for advanced players who see the commercial possibilities of acquiring a mastery of the jazz style that is the first requisite of theater playing. They will be reviewed in other columns.

ARTHUR P. SCHMIDT CO. ISSUES NEW AND COMPLETE OCTAVO CATALOGUE

MORE than half a century of publishing music for choirs and choruses is represented in this new catalogue—music for church, schools, choral societies, glee clubs, women's choruses; cantatas, oratorios, operas, operettas, etc. etc. The book is conveniently arranged for ready reference to practical requirements of purchasers so that whatever is wanted will be easily found by consulting the index.

Chadwick, Foote, Marston, Parker, Thayer, etc. represent the grand old school of early American success in church-music writing. Ambrose, Beach, Berwald, Brewer, Demarest, Harris, Milligan, Noble, Rogers, are among later composers whose names are well-known to church musicians. What is No. 1 in the Schmidt octavo series? Who wrote it? Make your guess before reading on. One of the earliest numbers is Whitney's "TE DEUM IN



MR. THEODORE BEACH

Who has finished his first season as organist and choirmaster at the important up-town church, St. Andrew's Episcopal, where he is devoting himself to the development of the boychoir. Mr. Beach is well known in the Metropolitan district where he has labored in all branches of professional work for many years.

C" which "is still after all these years a steady seller."

The catalogue lists a section of 2-part women's choruses unison Christmas carols, operettas for juveniles, anthems for men's chorus, etc. etc. Almost any need of the choirmaster can be met in the catalogue. The first number in the octavo list is Chadwick's "PRAISE THE LORD"; you probably could not guess more than the composer's name.

Conservatory Notes

Brief Items from the Places Where
Organists are Made not Born

BALDWIN-WALLACE

announces a Summer Session from June 25th to July 27th, featuring a Master Class for organists under the direction of Mr. Albert Riemenschneider, eminent Bach exponent in America. Five class sessions will be devoted to Bach, two to Widor, two to "the organ choral prelude", and three to James H. Rogers. Here is something unusual—Bach, Widor, Rogers. Mr. Riemenschneider, however, is not alone in his position at the front ranks in the just appreciation of Mr. Rogers' sonatas, as T.A.O. calls its readers to witness, referring them to the reviews of a season or so ago.

Mr. Riemenschneider is not only an exponent of the technic of playing the master-works of organ literature; he is much more than that. Association with him brings one under the spell of the true inner spirit of music at its best—and that, after all, is of greater importance than anything else. It is the first essential of the public performer.

EASTMAN SCHOOL

presented its Chorus and Orchestra March 29th in an unusual program of choral and orchestral works, under the batons of Samuel Belov and Dr. Howard Hanson, in which five works by Wagner, Debussy, Strauss, Borodin, and Hanson, were presented in glorious company together with Dr. George Henry Day's "108TH PSALM" for chorus and orchestra. The concert was held in the Eastman Theater, and broadcast over WHAM; the chorus numbered 300, the orchestra 80. The Eastman School is doing an unusual work in behalf of composition; we do not mean composition in America, we mean composition. The day has come when the world of composition includes, very emphatically, America.

FLEMINGTON CHOIRS

announce a Summer School for training in choir work, June 25th to July 16th, in Flemington, N. J., under the direction of Miss Elizabeth Van Fleet Vosseller, the leader in children's choirs in America, with a faculty including Miss Grace Leeds Darnell, and Mr. Norman Landis. The plan of the course includes the formation of a special choir or group of choirs, made up of children, which will be brought in from neighboring towns where no training has been given; and Miss Vosseller and her staff will train these choirs in an intensive course, and present concerts in each church from which material is taken. Students enrolled for the course will have opportunity to practise and apply their training with this group as an experimental ground. This looks like the finest step yet taken to assist those who are in earnest in their efforts to handle church music in all its phases to the best interests of their churches.

May 18th is Graduation, and May 11th Prize Night; these occasions offer excellent opportunities for visitors to acquaint themselves with the remarkable work being done.

VELAZCO STUDIO

enrolled Mr. Fred Feibel as a student two months ago, who was then in Union City, N. J. After the two-months of intensive study in theater style with Mr. Velazco, Mr. Feibel secured an appointment to the New Bronxville, N. Y., at a 50% salary increase. The day of specialization is at hand; a church organist must specialize, and has opportunities to do it as never before; a theater organist must specialize, and has opportunities he never had before.

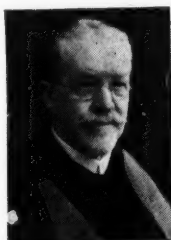
WHITE INSTITUTE

has enrollments for its summer course from Texas to Maine and a third Kimball Unit is being installed to meet the demands.

ORGAN-PIANO PROGRAM

REV. DON H. COPELAND with Mr. Herman Osteimer at the piano gave a program of organ-piano duets Oct. 30th on the Estey in the National Cash Register auditorium, Dayton, Ohio, and has supplied us with the names of the publishers of each piece: Richard Bartmuss—Concert Sonata Op. 24 (Carl Simon, Berlin) Franz Bendel—Prisoner of Chillon (Paul Koeppe, Berlin) Rachmaninoff—Prelude Csm (adapted from piano duet pub. by A. Gutheil, Moscow) Joseph W. Clokey—Symphonic Suite (J. Fischer & Bro., New York) Pietro A. Yon—Adagio (from Concerto Gregoriano, J. Fischer & Bro.) Guilmant—Marche Ariane (Schott)

Mr. Copeland has been giving a series of unusual recitals and concerts in Christ Church, Dayton, with vocal and instrumental ensemble.



Britain

by
DR. ORLANDO
MANSFIELD
Official
Representative

SINCE the appearance of my last notes, the fair tree of British musicianship has suffered a severe pruning by the chill hand of death. Several musicians have fallen—not, we believe, "as water spilt on the ground which cannot be gathered up again"—but, rather, as men who "rest from their labours, and their works do follow them." Foremost amongst the fallen is Sir Alfred Herbert Brewer, Mus. Doc., who passed away almost without any warning whatever, March 1st at the age of 63. He was a native of Gloucester, a chorister of the Cathedral there, a pupil of Dr. C. H. Lloyd, a former organist, and, after holding various organ positions, including that of Bristol Cathedral for one year, he became organist of Gloucester Cathedral in 1896, and conductor of the Three Choirs Festival when held in that city. He was knighted in 1926, after the last Gloucester Festival, and had already drawn up the program for this year's festival in September. He had also accepted the appointment of conductor of the Bristol Choral Society when death prevented him from participating further in either, or from continuing his recitals at the Cathedral, or his conductorship of the Gloucester Orchestral Society.

A local publisher had given an organ costing about \$20,000 to the residential town of Cheltenham, some ten miles or so from Gloucester. The opening, by Sir A. H. Brewer, was postponed



MR. JOHN N. DUNN

Organist of the Cathedral, Adelaide, Australia, who was appointed to the post in 1891. His choir has an average attendance of 28 boys and does special musicales throughout the season, consisting of the old standard works for the most part. Mr. Dunn's organ is a Bishop of 1877, but there are hopes of a new instrument before many years have passed.

from February to March 28th on account of the illness of the donor. Now it will be further postponed by the death of the announced recitalist—a coincidence as remarkable as it is deplorable.

Another death of almost equal suddenness is that of Mr. T. H. Collinson, Mus. Bac., who was born in 1858, and who, after training under Dr. Armes of Durham Cathedral, became organist of St. Oswald's Church in that northern city, a church memorable as being the scene of the last ministry of the Rev. Dr. Dykes, the noted hymn-tune writer. In 1878 Mr. Collinson was appointed organist of St. Mary's Episcopal Cathedral, Edinburgh; for 30 years he was conductor of the Edinburgh Choral Union, and for nearly 20 years of the Edinburgh Amateur Orchestral Society. He was about to have conferred upon him the degree of Mus. Doc. by the University of his adopted city when a shaft from that "insatiate archer" death, laid him low.

In addition to the foregoing I ought to mention the passing, in December last, of that great campanological expert and enthusiast, Mr. W. W. Starmer, in his day the greatest living authority on bells, carillons, and kindred topics, either as regards the theory or practice of campanological construction or performance.

Whether a parson can or cannot write a good hymn-tune is an open question. Sullivan, however, answered it in the affirmative. He met the Rev. William Boyd, when he (Sullivan) was editing "Church Hymns", and said to the clergyman, "My dear Billy, I've

seen a tune of yours which I must have." The tune was called "Pentecost", because originally written for a Whitsuntide service in a Yorkshire colliery district. Sullivan set it to the words, "Fight the good fight"; it "caught on"; and has continued "unto this present". Its composer died on February 16, in London, at the age of 83. For some time he had been completely blind.

Mr. Arthur Meale recently gave his 500th organ recital at the Central Hall, Westminster, to a crowded audience of over 2500.

My son, Mr. Purcell J. Mansfield of Glasgow, was engaged to take the organ accompaniments at a series of "MESSIAH" performances by the celebrated Glasgow Orpheus Choir. The last performance took place March 31st, at the Queen's Hall, London.

Gustav Holst's orchestral work, EGDON HEATH, written for the New York Symphony, received its first English performance February 13, at the composer's native town of Cheltenham. It had been performed, I understand, the day before in New York. One critic has described the work as "bleak music" which left "a deep impression". This leaves us wondering whether "deep" was a misprint for "bleak" or "bleak" for "deep"!



Cleveland

By
PAUL H.
HEIDEMANN
Official
Representative

MR. EDWIN ARTHUR KRAFT gave his customary monthly recital on the fifth. The organ numbers included FANTASIE SONATA of L. Neuhoff, the MINIATURE OVERTURE of Tchaikowsky, a concert overture of Alfred Hollins, etc.

Mrs. Ida Kramer Mervine of Brooklyn Memorial M.E. accompanied the chorus at the annual choir concert, held at Pilgrim Church on the seventh, offering as a solo "Caprice Heroique" of Cesar Franck.

The King's Daughters of North Presbyterian Church were sponsors for a concert given the 22nd in the church auditorium. Voice, violin, and piano solos comprised the program; a piano-organ duet of KAMENOI-OSTROW played by Mrs. Seybold and Mrs. Miller concluded the concert.

March the 24th Dr. George Henry Day's new cantata, "DIES IRAE", was sung under the direction of Edwin Arthur Kraft. In the evening Dubois' "SEVEN LAST WORDS" was given in the same place.

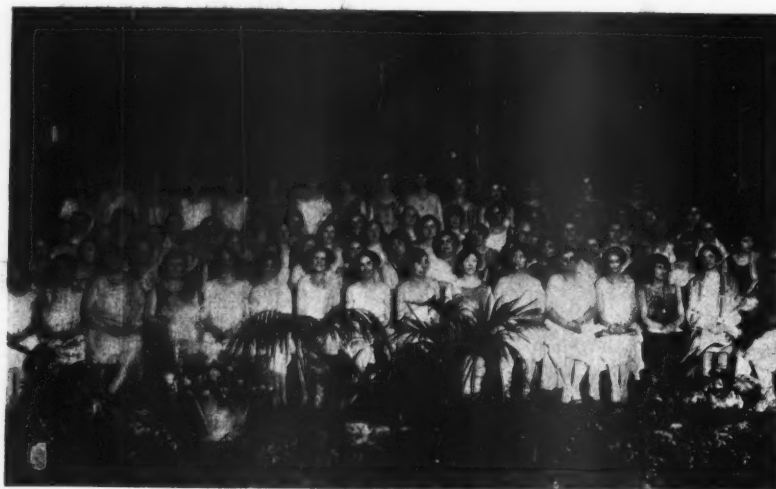
GLEN RIDGE

WOMEN'S COMMUNITY CHORUS

UNDER the direction of Mrs. Fay Simmons Davis the Chorus gave a concert in Montclair, N. J., broken by three numbers sung by the audience:

It is Mr. Parsell's suggestion that these materials be used as the foundation for a collection of parts and models. Contributions from those interested in preserving such materials as historical evidences of the progress of organ building are very welcome.

But I believe a mere aggressive attitude is necessary. Let's engage the foreign virtuosi for a recital and then follow up soon after with a recital by one of our leading American concertizers. I am quite sure the American will more than hold his own. The ver-



GLEN RIDGE COMMUNITY CHORUS

Mrs. Fay Simmons Davis has made Glen Ridge, N. J., famous as the center of community chorus work of a high order of excellence and an equally high popularity. Mrs. Davis is seventh from the left in the front row of the beautiful—and a chorus of this kind is a beautiful sight even without the floral setting. Readers of T.A.O. recognize Mrs. Davis as one of the members of the contributing staff.

"Lovely Night"—Offenbach-Spicker
 "Who is Sylvia"—Schubert
 "Ode to a River"—Drigo-Silver
 "The Alphabet"—Mozart
 Kountz's "Light"
 "Radiant Stars"—Cui
 "O Saviour Sweet"—Bach
 "All eluia"—Handel

The Tollafsen Trio assisted in trio and solo numbers; "Old Black Joe," "Auld Lang Syne," and "America the Beautiful," were the numbers sung by the audience, with two-piano accompaniment.

Audsley Memorial Library

THROUGH the cooperation of Mr. H. V. A. Parsell, close personal friend of the late Dr. Audsley, the Library has recently acquired a miscellaneous assortment of pamphlets and papers, and a collection of the exhibits and experimental materials used by Dr. Audsley, including the chest of three pipes which proved that pipes of the same length will not invariably speak the same pitch. An experimental chest of mixtures, the color-fixing machine, a hand-bellows, model key action complete, and various pipes complete the collection. The Library is now housed in its own room at the new Editorial Offices, though the books and pamphlets are yet to be indexed and catalogued.

Points and Viewpoints

"THE WAR BEGINS"

By CARL F. MUELLER

THE EDITORIAL "The War Begins" deserves serious consideration. Not that organists as a class like to be where the fight is the thickest for we are more likely to be too pacifistic. On the other hand, I for one am of the opinion that there still remains some truth in the old adage, "Self-preservation is the first law of nature." By this I do not mean to infer that we are in any grave danger of being overrun with European recitalists. Nor do I believe that European music publishers can persuade any great numbers of us to pay 3.50 for some old dry Sonata or Theme and Variations that is only one-fourth as good as some American composition that costs one-fourth as much. Some of our organists who know what they are talking about and who have been "over there" and have inspected the "wonderful" European organs seem to be unanimous in their opinion that almost any village 2m organ here is certainly vastly superior from a mechanical standpoint and doesn't have to take a back-seat either when it comes to tone.

diet will very likely be: "Why import from France, England, or Italy when we have such native artistry?" Surely, let's play some of this dry-as-dust, intellect-and-not-heart-inspired stuff from foreign shores, and then follow with Rogers, Yon, Stoughton, Clokey, Nevin, Sowerby, Delamarter, etc., etc. (several dozen others could easily be supplied!) and don't forget to "tap" the Chimes, "roll" the Harp and "sustain" the Vox Humana occasionally—and an entire nation will rise up and call you blessed.

We've got splendid American recitalists; our composers know how to write effectively for our instrument; and we know the latter cannot be surpassed. So let's be pro-American just for once!

NOTE: In this connection we give in full an All-American program played by Mr. Mueller in the Central Presbyterian, Montclair, N. J., early this year:

James—Meditation Ste. Clotilde
 Clokey—Three Mountain Sketches
 Jagged Peaks
 Wind in the Pine Trees
 Canyon Walls
 Mueller—Sabbath Melody
 Rogers—March Intermezzo (Suite)
 Stoughton—In Fairyland Suite
 Dickinson—Berecuse
 Yon—Hymn of Glory

Another Distinct Triumph!

The M. P. Möller Unit Theatre Organ

FOR A NUMBER OF YEARS we have carefully watched and studied the trend of the screen theatre organ, observed its rigid requirements, and realized that the demand is for the unit type of construction. We felt, however, that when Möller makes a Unit Theatre Organ, it must be more mechanically dependable in order to withstand the tremendous usage given it, that it must tonally be vastly improved and that its response should be instantaneous.

It was resolved by us not to build unit organs until these improvements could be had, and that, furthermore, the method of construction must come from an entirely different angle. Such an organ must be radical — new — it must perform in a manner compared with the degree of excellence enjoyed by the Möller Church and Concert Organs and by the Möller "Artiste" Reproducing Organ. In short, it must be *THE BEST*, and it is with the greatest pride and pleasure that we announce its accomplishment.

To begin with, the Möller Unit Theatre Organ (with the exception of the percussion) is built under our own roof and is positively guaranteed not to be an assembled instrument. Its magnets are of our improved "outside" type with armatures that move within a brass cylin-

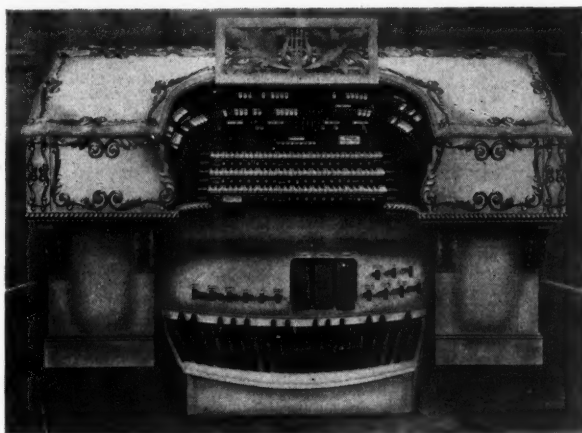
dricol container and that are *REMOVABLE* and *REPLACEABLE* without interruption of playing. Percussion parts are obtained from the highest specialized manufacturers and cymbals are of imported make. The Möller relay is a distinct achievement in electrical

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phia, Pa.
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Chicago

by
LESTER W.
GROOM
Official
Representative



THE ILLINOIS A.G.O. publishes a directory of its membership, both for references of the members and for publicity in general. This booklet contains few advertisements, few title pages, and no surplus of rules and by-laws, but it does contain complete information concerning each of its members from whom such information was obtainable. Name, address, telephone, and position of each member are listed, as well as teaching affiliations. The Illinois Chapter feels it necessary for the Guild to step outside of its church confines and make an impression upon the lay-world, to whom at present the mention of an organ brings thoughts of notoriously bad organ building and playing, and possibly something concerning organ-pumping and a monkey.

A minister in this vicinity was informed by his organist that the pistons would not bring on the Tremulant. Upon his reporting the matter to the builder, he was told that pistons should not bring on Tremulants; if they did, they were out of order. In another case the church was persuaded to put full confidence in a builder because he professed to be also an organist of the first class. The job he turned out was a catastrophe.

Among Chicago organ composers Lily Wadhams Moline occupies a high place, not only in the quality but also in the prolific quantity of her compositions. One of the latest of her works, a *RIEPLUDY* for the pleasing combination of organ, piano, violin, was played at the Van Dusen Club program last February.

A festival service given Mr. Mason Slade's organization at St. Peter's revealed a decided novelty in the person of Henry Hungerford, a fourteen year old pupil of Mr. Slade's, who played the postlude with a style promising a great future if he continues in his study. This church continues to maintain a boychoir without the interpolation of ladies' voices which manages to disrupt most of the boychoir organizations in Chicago. Their work is professional in its strong reliant rhythm and good "diapason" tone. The writer has often claimed that it is well-nigh impossible to tune a mixed quartet to such pure string-quartet intervals as the quartet of boys and men is capable of producing, whether because their ears are unconsciously

more acute, or the ladies voices too self-characteristic, is hard to say.

Mrs. David I. Martin, whose profitable cooperation in making progress in music at South Congregational was mentioned in this column recently, has been appointed to Belden Avenue Baptist.

Mr. Frank Aulbach, an intensive musician in a historic position, Church of the Epiphany, Episcopal, has accepted the challenge of the modern cynic and is giving monthly recitals and organ concerts, with programs none too light or trivial. May he continue and at some time discover the key to success for which all home-recitalists have been seeking.

The Kimball Co. continue to use their organ in bringing before the public pleasant music, both of the serious and of the jazz type, by means of weekly moon-tide concerts. Such men as Mr. Allen Bogen, Mr. William Barnes, Mr. Benedict (the latter the perfect jazz-Puck) have played at these concerts, together with soloists of other instruments.

Edward Eigenschenk has sailed for France, to spend a year or so studying with Joseph Bonnet. He is a talented young man who has already made an indelible mark. His return is awaited with expectancy, since together with the spontaneous brilliancy of this new world he will have absorbed some of the deep and sincere artistry of the old.

A Representative Thought

WHY ARE MUSICIANS so reticent about their activities? And not only musicians, but music-instrument salesmen? If we asked a Willys-Knight salesman for items of interest about which a reporter might coin an account, would he inform us that information can only be given from the headquarters office? Would he tell us that Mr. Blank is not there and he cannot give us any information? Would he promise all available information and then never give any?

Yet this is what many musicians and organ salesmen seem to regard as their professional duty. Is it jealous reticence, or just careless dumbness? For at times these same folk make an unholy uproar because they did not get "publicity".

Your Correspondent, for the first time during the three-year term as such, informs such of his readers as are interested, that although announcement of their organ recitals and concerts will be given from time to time in his report, no description or criticism of them can be furnished unless he is officially requested to attend.

— LESTER W. GROOM

Detroit

by
ABRAM
RAY
TYLER
Official
Representative



THIS has not been so windy a month, as tradition would indicate. Our music has been of the very solid kind. The churches have been somberly lenten, and many are the complete cantatas they have offered. Francis A. Mackay has had his Bach "PASSION" with the assistance (in addition to his own hundred boys, women, and men) of a choir from Windsor, our Canadian neighbor, with D'Avignon Morrell, a real organist, at the console. Dubois' "LAST WORDS", Gounod's "GALLIA", and many other works have had careful preparation and adequate performance.

But the great event of the month has been the visit of the Mendelssohn Choir of Toronto. To a packed Orchestra Hall, his 230 men and women poured fourth a volume of well ordered tone, under the quietly masterful baton of Dr. H. A. Fricker. And the audience "sat up" and paid deserved attention, and manifested their approval in no uncertain manner. He has one of the best balanced choirs it has been my privilege to hear, and they work his every will to the limit. It were carping to suggest (perhaps) that in these days such a body should be note free, as is the choir from St. Olaf's College that comes to us now every year, and that to keep a pianist at his keyboard a whole evening for only a few chords of pitch material is a weakness; but otherwise no one could ask a greater thrill. The sopranos were of not as good quality as the other departments, being rather shrill in high fortissimo, but a lovelier pianissimo seems impossible. The program contained everything desirable in the choral literature from Bach, through Purcell, Byrd, Weelkes, Parry, and a host of moderns to Sibelius and Rachmaninoff. The old English numbers were a treat, and of course authoritatively presented. How lovely old Purcell and Byrd are! Some of us had almost forgotten, and had he done nothing else for us Dr. Fricker earned our warmest praise and thankfulness for this revival. His "STAR SPANGLED BANNER" with which the concert began was thrilling, and the use of the male voices at "And the rockets red glare", and a few harmonic enrichments, make me hope he has published the work.

AEOLIAN-VOTEY ORGANS

The First Presbyterian Church Orange, N. J.

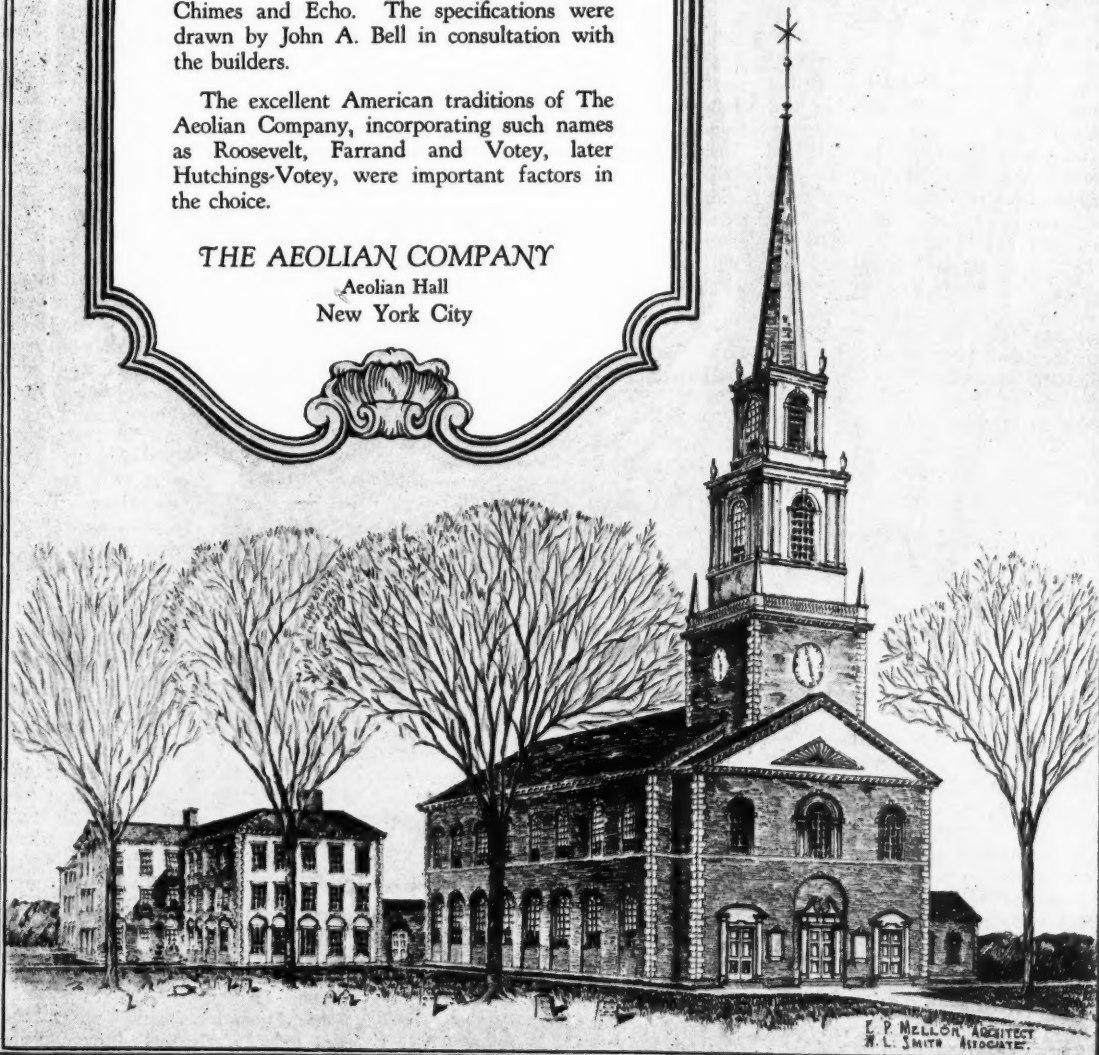
This historic institution was founded in 1718 by men and women who had migrated from Connecticut in 1666 and settled the lands comprising the Oranges. The Church is one of the oldest in New Jersey and was the only religious society in New Jersey for 108 years.

The new Aeolian-Votey organ replaces one destroyed last year by fire. It will have four manuals, fifty-two speaking stops, Harp, Chimes and Echo. The specifications were drawn by John A. Bell in consultation with the builders.

The excellent American traditions of The Aeolian Company, incorporating such names as Roosevelt, Farrand and Votey, later Hutchings-Votey, were important factors in the choice.

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Our genial "Jim" Devoe gave many of us a delightful hour at lunch with Dr. Fricker, and he proved to be a charming speaker, a humorist, and "a jolly good fellow" as well as the sterling musician he later demonstrated himself to be.

Organs, organs, and yet more organs, of every type and build, are springing up almost like weeds. And it is a joy to record that many of them will be monuments of value. All Detroit organists are looking forward to the great Ann Arbor creation of Mr. Ernest M. Skinner; our friends Palmer Christian, Earl Moore, and Chas. A. Sink are assuring us of a great thrill soon.

The Bohemians were the guests of our Orchestra March 18th, when Victor Kolar, after playing the "RIENZI" OVERTURE, an interesting series of CRIMEAN SKETCHES by Spendiariov, and the magnificent Sibelius FINLANDIA, turned over the orchestra to Henri Matheys who proved that his MARCH OF THE BOHEMIANS and BALLET SUITE written for the specific performances of the Bohemians, were equally valuable additions to the repertoire of any orchestra. Both the audience and the players hailed Mr. Matheys with enthusiasm. Then Bendetson's five pianos were lined up, and the audience welcomed and approved very enthusiastically his FANTASY PRELUDE for organ (L. L. Renwick) four pianos, violin, and cello, and Chopin's POLONAISE for one hundred fingers (ten players at five pianos).

The Art Institute series of recitals continues, but, this month has been too full for me to enjoy them.

New York

CARNEGIE HALL, the scene of most of New York's great music events other than opera and organ recitals, will be kept open as long as it is needed, say the new owners. Carnegie was sold out to the limit, including standing-room, for the entire Philharmonic series under the baton of Toscanini.

St. Bartholomew's, St. Thomas', and St. John's Cathedral choirs united in St. Bartholomew's under the direction of Dr. David McK. Williams in the annual "ST. MATTHEW PASSION" performance in Holy Week—this time perhaps more pretentious and imposing than ever before.

Ossip Gabrilowitsch and the Detroit Symphony made an unusual stir by their performance of the "ST. MATTHEW" in Carnegie Hall April 5th and 7th. More emphasis was evidently placed on the dramatic possibilities; a great part of the success has been attributed to the fact that Mr. Gabrilowitsch conducted all the rehearsals

and followed an interpretative plan of his own almost entirely free of the hampering effects of any traditional renderings.

Trinity Church, at Wall Street, has won its suit for \$605,000 against the City, to pay for the work necessitated at Old Trinity when the new subway was being built.

Grace Church's year book says the total offerings for the year were \$116,000. Could live on that, couldn't you?

Mr. David E. Grove gave a series of recitals during Lent on the new Skinner in his Brighton Heights Church, St. George, S. I. Mr. Samuel A. Baldwin continues his Sunday and Wednesday recitals on the Skinner in City College. Mr. Lynnwood Farnam gave a Bach program in St. Thomas', April 11th, for the new Bach association.

Mr. Hugh McAmis of New York, Paris, and lately Texas, was a visitor to New York, on his way to play a series of recitals in and around Boston.

Mr. Albert Cotsworth of Chicago was another New York visitor at the Easter season, coming on a mission to review New York's Easter music for Music News, of which weekly he is a staff-member.

Mr. Homer P. Whitford of Dartmouth came to New York and conquered, in the glee-club contests, so he returned at Easter on his way with the Glee Club to fill a tour of concerts in the mid-west.

The N.A.O. gave a dinner to Dr. E. C. Bairstow, British organist and composer, at Town Hall Club, April 17th.

Presbyterian organists were called together April 17th to make arrangements for a festival of Presbyterianism, musically speaking, to be held some time in May. Such eminent organists as Dr. Clarence Dickinson of the Brick Church, and Mr. R. Huntington Woodman, known nation-wide for his compositions, were interested in arranging the meeting. Mr. Reginald L. McAll, N.A.O. president, and an indefatigable worker capable of doing all he sets out to do, represented the New York Presbytery officially. We suggest two good Presbyterian doctrines: An advance in salary to every competent organist; and an increased appropriation to choirs so that competent choirmasters (who are the organists of course) shall have choirs of not less than twelve, with pay for every one of them, and two rehearsals a week between Thanksgiving and Easter.

March 27th saw an international melee when the Philharmonic was conducted in concert by Bodanzky, Goossens, Damrosch, Arbos, and Toscanini.

Schubert's "MIRIAM'S SONG OF TRIUMPH" was given April 1st by the

Free Synagogue Choir under Mr. A. W. Binder's direction.

The Philharmonic and N. Y. Symphony have combined, Toscanini is appointed conductor, the season will be lengthened, a pension fund is talked of, and in fact heaven is come to earth they say. We do not discover anything about the number of players to be retained; Toscanini will select them, at any rate.

St. George's used some of the Gallery sections of its famous Austin, at the Easter services; we believe this is the largest church organ in our City; Austin believes it will be the finest. So there we are.

Dr. Mauro-Cottone has withdrawn from the Capitol and Mr. Henry Murtagh is on the program in print if not in tone. The organ on Broadway is not getting its due. Even the Capitol seems to have fallen; though it has increased the size of its Estey and brought an eminent entertainer all the way from California, yet it does not use its organ and organist as in the good old days. Mr. Sigmund Krumgold, however, is featured in the Paramount's advertising, just as was (or shall we say is?) Mr. Crawford; we do not know what he does on the program after he gets his name there, for there are many reasons why reporters cannot afford to be buying theater tickets for charity's sake.

New York lagged six years behind in the establishment of adequate schools for theater organists, but once it began it caught up in magnificent style. Its two theater schools have adopted the utmost in modern decorative styles for such institutions. Now that Easter is over churches grow more and more peaceful and deserted; theaters grow more interested in their refrigeration plants which keep the temperature down to normal in spite of the sudden rises likely to occur when patrons are denied seats in "crowded houses" because they have not learned the gentle art of tipping the usher a half.

Motion pictures at 20,000 a second were exhibited at Columbia University. These pictures slowed down an airplane propeller so it looked like a revolving door on a hot August afternoon.

Automobiles and songs, selling one and singing the other; the radio too. All mixed up, with the result that WEA and WJZ had to give orders, so they say, to forbid the singing of "HENRY MADE A LADY OUT OF LIZZIE" because it advertised Ford without charge while certain others were paying for their publicity over the radio. Now just suppose magazines should take the same stand?

The Morning Choral under the baton of Mr. Herbert Stavelay Sammond gave its Spring concert in the Brooklyn Academy, March 29th.

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St. Joseph, New York City. And a number of others for different centers in the United States are now on the way to completion.

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The 3rd Bach concert of the Bach Cantata Club of 26 voices was given in St. Thomas' under the direction of Albert Stoessel. Mr. Lynnwood Farnam gives a recital of Bach's music for the Club April 11th.

Juilliard Foundation is at last under good management; John Erskine of Columbia University, author of "The Private Life" of a certain lady of ancient fame, has resigned his other duties to direct the spending of the Juilliard millions. One of the first results is the announcement that the Foundation will publish three symphonies annually by Americans. No they do not mean organ sonatas; they know what a symphony is. Wanta submit one? You have till May 1st.

Oberlin

by
GEORGE O.
LILLICH
Official

Representative

WITH the completion of the new 3-45 Skinner in Warner Hall, the work of Oberlin's organ department is progressing with new life and enthusiasm. The new organ replaces a Roosevelt, built some twenty-five years ago, and rebuilt by Skinner within the last decade. With the acquisition of these modern instruments and facilities, one cannot help but note the great satisfaction they bring to our friend and teacher, Dr. George Whitfield Andrews. For more than forty years he has pioneered in the field of organ playing and teaching, giving himself unremittently to the advancement of his profession. During more than half of this time the instruments at his disposal have been of the crudest sort. It was therefore a most happy event when on the 6th of March the teachers of the organ department were heard in a dedicatory recital.



San Francisco

by
WALTER B.
KENNEDY
Official

Representative

CHARLES THEO. BESSERER, of Scottish Rite Temple, recently opened the 4-46 Estey in that magnificent new building on the shores of Lake Merritt, Oakland. Mr. Besserer gives recitals over KLX each Saturday afternoon from this organ.

The Wednesday Morning Choral, mentioned in our last report, under

the direction of Wallace A. Sabin, F.A.G.O., rendered a well rehearsed program at the Elks Auditorium, Edgar Thorpe, A.A.G.O., accompanying. About twelve hundred people were present, among them many of the older school of musicians who have made East Bay's musical history. The concert was a tribute to the energy and zeal of both its director and its capable president, Mrs. A. A. Dunning. The blending of voices was as nearly ideal as one hopes to attain, while the attacks and releases were "precision incarnate", whatever that means.

Warren D. Allen, of Stanford University, and his College Choir, united with Wallace A. Sabin and his Temple Emanuel Choir, in a finely interpreted reading of Handel's "ISRAEL IN EGYPT". The oratorio was given first at the Stanford Memorial Chapel, and later at the Temple Emanuel in San Francisco. Each organist conducted in his own church, the guest organist being at the console in the respective productions. We heard both services, but, possibly due to the acoustics, found Stanford the most enjoyable.

Earl Towner, formerly at Calvary Presbyterian, San Francisco, has transferred his activities to the First Baptist, Oakland. Although Mr. Towner is an organist of no mean ability, he is now devoting himself exclusively to directing, and is developing a very well balanced chorus at the

Baptist Church. Unfortunately this church, whose pastor is Dr. James Whitecomb Brougher (humorist), believes in a program of popular and "gospel" music, which is, without doubt, a thorn in the flesh of this accomplished musician. He may comfort himself with the thought that he has many fellow sufferers "doing time" in church.

Mabel Hill Redfield, one of Berkeley's best known and best loved organists, has just returned from a trip through France, Italy, and Germany. Before leaving she had arranged with Widor to study with him while in Paris. Dates were arranged; but when she arrived at the famous Cathedral she was denied admittance by the verger, due to her failure to identify herself to his complete satisfaction. Upon arriving home she received a letter from M. Widor stating his disappointment at her having failed to keep her lesson dates. Such is life abroad!

Wheeler Beckett, organist, director, pedagogue, has arranged with the San Francisco Symphony to present several programs of orchestral music for children only. He prepares his auditors by outlining to them the works to be performed, the instruments used, the themes to be heard, etc., in such manner that the children are far better educated to that which they hear than the average adult audience which listens to symphonic programs.

Just as we were about to report that Marshall Giselman had moved into his new church, St. Dominics Catholic, San Francisco, word reaches us that he has resigned. We are sorry to learn that Mr. Giselman has relinquished a work that was so promising, after his tenure of office in the difficult situation under which he labored in the temporary building. Wherever his path may lead, he may rest assured that his confreres wish him well.

The First Presbyterian, Oakland, has just spent a week celebrating its seventy-fifth anniversary. The organist played every night; the choir sang four evenings out of seven; the soloists sang five; then came Palm Sunday, Good Friday and its "SEVEN LAST WORDS" by Dubois, and Easter, with another cantata. What can you expect from your correspondent under such circumstances? Here's hoping he doesn't get another bawling out from the Editor.

R. Deane Shure's

new organ suite

"Across the Infinite"

published by J. Fischer & Bro., New York, is commanding the respect of organists everywhere. The subtitles are: "Wings of Light", "Weeping Mary", "Willow-Whisper", and "Wilderness March".

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Seattle
by
**FREDERICK C.
FERINGER**
*Official
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ONE OF THE most novel and up-to-date as well as highly artistic, organ recitals was given late in March by the inimitable Pietro Yon at University Temple. Novel because the console was moved to the center of the altar, elevated and flooded with spot lights so that the audience could see every movement of the wiry little Italian's playing; up-to-date because Mr. Yon played every note from memory, displayed flawless technic and held his audience through every note of his program as well as five or six encores. Organ recitals of this kind remind one of the piano recitals of Paderewski and Hofmann; a few more organists like Yon will bring the usually drab atmosphere of organ recitals to the point in public esteem where they will be patronized as well as the recitals of our foremost pianists. When a large audience rise upon their hind legs at the close of an organist's program and demand five or six encores, it is a sure indication that the public likes organ recitals. Neither is it necessary for the organist to fill his program with a lot of ear-ticking trash in order to attract an audience. Mr. Yon's program on this occasion was equal in an artistic degree to any of Mr. Godowsky's. The opportunity afforded the audience to observe Mr. Yon's pedal technic was of course a treat rarely met with at an organ recital and probably had something to do with the demonstration after the recital. The writer is thoroughly convinced that the proper setting for a recital is having the console in full view of the audience just as a grand piano occupies the center of the stage at a piano recital. The average audience is not yet atmospherical enough to enjoy an organ recital or any other kind of a recital in the dark or with the artist unseen. They like to see what he looks like, how he wears his clothes, how he acts, his mannerisms and general personality. An artist cannot get his personality "over" without being seen, no matter how fine his music is.

The Washington Chapter of the A.G.O. entertained Mr. Yon at a luncheon on the day of his recital in Seattle last month, at the Gowman Hotel, presided over by W. H. Donley, dean of the Chapter. Mr. Francesco Longo, pianist and conductor at the Columbia Theater, and an old friend

of Mr. Yon's, was one of the guests at the luncheon. The affair was the quintessence of informality and the members enjoyed a number of Mr. Yon's stories of his experiences throughout the country, which included several jokes on himself. No speeches were listened to and a good time was had by all.

Of course Easter comes but once a year but in spite of this it does give the organist opportunity to spread himself. So much good music was heard in Seattle around this Easter season that it would be impossible to give a just account in these columns without over-stepping our space limit. The mention of a few names however will suffice to inform an expectant world that Seattle also serves the best in music in its seasonable periods. Dr. F. S. Palmer with his Casavant and his well trained choir at the St. James Cathedral produced music that was probably second to none west of the Mississippi. W. H. Donley at the First Presbyterian, Arville Belstad and the big Skinner at the Plymouth Congregational, Montgomery Lynch at the University Temple, J. Edmund Butler at Trinity and Adam Jardine at St. Marks. The names of John Sundster, Kenneth Lyman, Ronald Hooper are beginning to mean something in the church music of Seattle. Walter G. Reynolds at the Fremont Baptist is building quite a reputation in his new position. Mr. Reynolds has also written a school of organ playing for the motion picture tyro and the work has been accepted by Schirmer.



Washington
by
**THOMAS
MOSS**
*Official
Representative*

THE CHECK did it—to say nothing of the handsome picture of your Correspondent who has been hibernating! I appreciate the ten-year leave of absence, but you know that I haven't had a new organ to play with every year. Mr. Funkhouser says T.A.O. specifications will be prepared for publication as well as a picture of the "model" console.

The dedication of Calvary Baptist's 4-107 Möller took place December 18. The first formal recital on the new organ was given by Archer Gibson March 14, in a program made up largely of fine transcriptions. However, two and one-half hours is too long for a musical program.

The Lenten organ recitals are many this year and apparently increasing in interest. The Church of the

Epiphany invited several local organists to give recitals on Tuesday evenings during Lent, lasting but one hour. The following organists have participated: Thomas Moss, February 28; Charlotte Klein, March 6; Lewis Attwater, March 13; Katherine Fowler, March 20; Adolph Torovsky, organist of the Church, March 27.

Edgar Priest of the Cathedral is also presenting a series of recitals on Wednesday evenings.

T. Guy Lucas presents his own recitals on the newly remodelled organ at St. John's on Monday afternoons. These recitals have been unusually interesting, because of some new and rarely heard music.

The local chapter of the A.G.O. is doing excellent work chiefly because of the initiative of its Dean, Rolla Onyun, who is not a professional organist, by the way. A round-table discussion on the ethics of the church organist, led by Lewis Attwater, was an interesting feature, recently held at the monthly meeting. Another noteworthy feature was the Guild service at St. Patrick's Church, where Miss Glennon and her choir gave many of the members a chance to hear the impressive music of the Roman Catholic Church for the first time.

Dr. Clarence Dickinson visited us on January 30 under the auspices of the Federation of Churches. He was the guest at a dinner served at Calvary Baptist, attended by some two hundred organists, directors, and musical people. This was followed by a practical demonstration of choir conducting, when Dr. Dickinson directed the singing of two of his own anthems. A discussion of choir problems, as it effects the organist and choirmaster, followed, led by Dr. Dickinson. At the request of many, he then played a short informal program on the new organ.

Washington faces what is possibly the only situation of its kind in the country, namely: a city auditorium, with a splendid organ which is not being used. Not one formal recital has been held there this year. In fact, your Correspondent feels safe in saying it has not been used for any affair more than a dozen times since last summer.

Youngstown

By **INA F. HAZEN**
Special Correspondent

YOUNGSTOWN admirers of James H. Rogers listened with much pleasure to his lecture on American Music given at the Playhouse recently. Mr. Rogers traced the development of music in our country from early times to the present; his opinions and delightful humor were most refreshing. He was assisted by local artists who furnished musical illustrations for his talk, several of them Mr. Rogers' own numbers.

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Personal Items

What the Leaders in the Profession Are Thinking and Doing

MR. KENNETH EPPLER

has been giving a series of weekly concerts in the First Presbyterian, Auburn, N. Y., with special programs. There was a Mendelssohn program, a transcription program, a Wagner program, a Schubert program, and one for organ, trumpets, and trombones.

MR. LYNNWOOD FARNAM

presents his annual Pupils' Festival at the Church of the Holy Communion, New York City, May 21, 22, 23, and 24, each recital beginning at one o'clock. The following organists will participate: Burnett Andrews, Ruth Barrett, Robert Cato, Winslow Cheney, H. W. Hawke, Alexander McCurdy, Olga Mendoza, Howard Ralston, Carl Weinrich, Ernest White. Messrs. Cato, McCurdy, Ralston, and Weinrich are members of Mr. Farnam's class at Curtis Institute, Philadelphia, and will also participate in an Invitation recital there on May 19th.

MR. HAROLD GLEASON

directed a musicale in the Brick Presbyterian, Rochester, N. Y., March 25th, presenting Bach's "God's Time is Best", with an orchestra of two flutes, two violins, two cellos, contra-bass, and organ in the exact style and manner of scoring in the original.

MR. ALBERT TUFTS

gives daily KNRC radio recitals at 3 o'clock from Elks Temple, Los Angeles; he uses on each program a light-opera selection, an overture, some jazz, and some of the lighter classics. Mr. Tufts is now organist at the 4th Austin in the First M.E., Los Angeles.

MR. PIETRO YON

announces summer master classes at the new La Scuola del Concerto, Rome, where Renzi will hold special classes in July, August, and September; Mr. Yon will give complimentary lecture-recitals at the School during his vacation in Italy.

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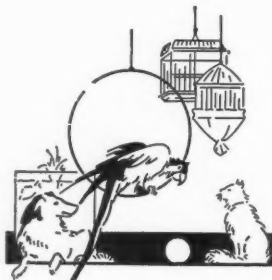
GRANTING that there are conditions in the Concert-Giving Industry which operate injuriously for too many persons who are trying sincerely and honorably to do their best, it is nevertheless a fact that ability and industry can not forever be overcome.

The artist, or the collective artist-attraction, with something of indisputable value to offer must eventually gain recognition and support.

Untoward conditions such as have prevailed in our Concert-Giving Industry during the past few years have undeniably operated against many. But a considerable percentage did not

do everything possible for themselves. Numerous known instances are matters of record. So one must be honest—if he be fair-minded—by admitting that everything that might have been done actually was not. In such circumstances wails of pessimism and criticism lose their force—because, for the most part, they are an admission of individual inability to meet courageously and resourcefully certain problems which vigorous and efficient action could have solved.

—THE MUSICAL DIGEST, New York.



PERSONAL NOTES

STANLEY R. AVERY and his choir at St. Mark's, Minneapolis, Minn., gave a series of Lenten musicales, with course tickets at Two Dollars for the five programs.

RALPH BRIGHAM was organ soloist for the Mendelssohn Club Concert April 5th, Second Congregational, Rockford, Ill. We discover the city in which this concert was given by perusing an eight-page booklet; the program itself said nothing about it.

PAUL H. FORSTER of Syracuse, N. Y., is back in his city again with the apparent intention of staying there the rest of his life, as he has purchased a residence large enough to use as a studio also, and has given a contract to Marr & Colton for a theater organ. He will soon announce the opening of the Forster Organ School.

JOHN GROTH, formerly of Mercersburg Academy, is spending a vacation in Germany, with visits also to Paris.

WILLIAM ROCHE of Trinity Church, Halifax, N. S., is the subject of many eulogies in the monthly publication of Trinity parish.

HAROLD TOWER, St. Mark's, Grand Rapids, Mich., and his boychoir gave a series of Lenten musicales from Feb. 25th to April 1st.

MORRIS W. WATKINS, Church of the Saviour, Brooklyn, N. Y., gave a musicale April 1st with the assistance of his own and members of the St. Bartholomew's choirs.

RECITALISTS IN MARCH

J. WARREN ANDREWS: 15th, Grace Lutheran, Bayonne, N. J., inaugurating 3m.

DONALD BROWNE: 11th, Trinity Lutheran, Reading, Pa., WRAW broadcast.

MRS. J. H. CASSIDY: 13th, First Presbyterian, Cameron, Texas, Hillgreen-Lane.

MISS ALICE KNOX FERGUSON: 6th, 13th, 20th (request program), 27th, Christ Church, Dallas, Tex.

DR. H. A. FRICKER: 12th, Temple Baptist Windsor, Can.

RONALD W. GIBSON: 18th, St. John's, C.C.O., auspices, Winnipeg, Can.

ARTHUR LESLIE JACOBS: 22d, 29th, Wesley Methodist, Worcester, Mass.

HUGH MC AMIS: 11th, First Baptist, San Antonio, Tex.; 20th, St. Paul's Methodist, Houston, Tex.

CARL F. MUELLER: 25th, Central Presbyterian, Montclair, N. J.

CLAUDE L. MURPHREE: 4th, Florida University, Skinner Organ.

SAMUEL J. RIEGEL: 8th, Balboa Park, San Diego, Calif., 4-60 Austin.

MISS EDRIS SEALE: 11th, Westminster, C.C.O. auspices, Winnipeg, Can.

ABRAHAM RAY TYLER: 25th, Temple Beth El Detroit, Mich.

HAROLD ZEIDERS: 4th, Trinity Lutheran, Reading, Pa., WRAW broadcast.

GENERAL NOTES

BRAHMS CHORUS of Philadelphia, under the baton N. Lindsay Norden, with Rollo F. Maitland at the organ, gave a concert in Calvary Presbyterian April 4th. The program was devoted to a presentation of Bach's "ST. MATTHEW PASSION."

THE K.C.O. of London passed 13 Fellows and 23 Associates at the recent examinations.

BALTIMORE station WBAL has been issuing attractive booklets under the general title of "Speaking of Baltimore", in which are reproduced the various addresses given over the air in behalf of the city. Among other photographs is one of the proposed Episcopal Cathedral, a magnificent building.

TWO CENTS has been the legal royalty permitted or commanded by Congress for full and adequate payment to copyright holders for mechanical reproduction of their composition, whether by player-rolls or by phonograph. This two cents went to the publisher exclusively, or if the composer were well known he could demand his share of it. A new law is proposed whereby the two cents is abolished as a fee and the amount left open to the discretion or business enterprise of the parties concerned. It is pointed out that Victor Herbert's song "A KISS IN THE DARK" brought only two cents for each record sold which the publisher, the composer, and the author of the lyric, undoubtedly divided among themselves, making it less than a cent a piece; whereas John McCormack who sang the song for the Victrola undoubtedly required at least ten cents a record. In other words, the man who created the value got nothing while the man who made most of the money did nothing to create the song.

LA SCUOLA DEL CONCERTO is the name of a conservatory in Rome, Italy, which has been founded to encourage American students to study in Italy. A Summer course of eight weeks from July to September has been planned.

COLLEGE OF MUSIC of Cincinnati has issued its Summer booklet. There are four organs in the equipment. Dr. Sidney C. Durst heads the organ faculty.

ONE THOUSAND DOLLARS in cash was the prize won by Dr. William Berwald of Syracuse University in the N.A.O. Estey contest for an organ concerto. The work is announced for production in the Capitol Theater in New York early in May.

ALABAMA M.T.A. held its Ninth Annual Conference in Birmingham, Frank M. Church presiding.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Highland, N. Y., for April 1928. ss State of New York) ss County of Richmond)

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Organ Interests Inc., New York, N. Y.; Editor T. S. Buhman, Managing Editor none, Business Managers none.

2. That the owners are: (Give names and addresses of individual owners or, if a corporation, give its names and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Organ Interests Inc., F. B. Buhman, Richmond, N. Y., and T. S. Buhman, Richmond, N. Y.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

T. S. Buhman, Editor Sworn to and subscribed before me this 30th day of April 1928.

[seal.] Wm. Leslie Conner (My commission expires March 31, 1929.)

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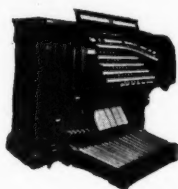
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RALPH E. CLEWELL

SUITE

A VERY good way to begin, if this is the beginning of another composer's career. Five movements, 24p. md. OVERTURE is merely a short toccata, but a good one; looks



and sounds difficult but it isn't; attractive enough; 1423 shows the theme and style. MENUET is a quite charming and old-style number with a good flavor and opportunity



for fine registrational contrasts easily set; 1424 shows the opening measures. No. 1425 shows a theme from ARIA,



a slow, solemn, sedate affair also somewhat in old-style. GAVOTTE (1426) is another charming rhythmic number in old-style, played pianissimo on the modern organ's rich-



ness of tones. What could be more charming for average listeners? Again registrational possibilities are limitless and easily realized. The FINALE is the least interesting; after a bit of noise it turns into something that looks



dangerously like a threat to write a passacaglia; the pedal theme is the guilty party; 1427 gives you a look at it for yourself. (Schmidt 1928, \$1.)

CHARLES RAYMOND CRONHAM: ORIENTAL SCENE, 6p. me. Excerpt 1428 shows the theme and treatment; tempo is allegretto. There is plenty of contrast all through, with many different registrational effects. A Kinura will be a good thing, as well as a Vox without Tremulant; given good registration the thing will make a



fine appeal to every audience and give the program the needed relief and spice. (Cressey & Allen, 1927, 50c)

HARVEY B. GAUL: EASTER MORNING WITH THE PENNSYLVANIA MORAVIANS, 7p. md. After a page of open fifths and 5-4 rhythm, wherein merely a mood is pictured, we find a real theme in rhythm as in 1429; notice



the trumpet theme, and the pedal. This material continues in good relief before the return of the fifths. The climax is reached in the finest of Easter hymntunes, on full organ, used in musicianly style. It makes a big Easter prelude and will be most effective at the Easter services. Get it if you like to paint picture and moods, and play with tones. (Fischer 1928, 60c)

ERNEST GOLDEN: SILVERMAN, tr. by M. Slade, 4p. e. It is very undignified to write anything so pretty and catchy for the sober organ, yet it must be done, and in this case is done charmingly. If your public is not past the enjoyment of melody, harmony, and rhythm, by all means feed them this and earn more gratitude now and money later. For theater use it would be fine as the solo, to displace the song-slide if possible. It is merely entertaining music in all its charm. (Forster 1921, 60c)

W. A. GOLDSWORTHY: A SKETCH, 6p. me. An unusual bit of music in which the story seems to be the hardness of the desert for the main theme and the relief of the oasis for the contrast theme—a sprightly melody with rhythmic accompaniment. A thumbed melody adds to this second theme in its recapitulation. The piece ends in a big fortissimo, obtaining the effect without technical difficulties. (Gray 1928)

E. H. LEMARE: FIVE SKETCHES: TRIUMPHAL MARCH, a short prelude or postlude; REMORSE, a very somber melody; SCHERZINO, a fanciful little thing that tastes exactly like a similar piece by Harry Rowe Shelley; REMINISCENCE, the best of the pieces, melodious and interesting; VALSE LENTE, a longer piece, also with a good melody. (Forster 1925, \$1. for the collection)

HERBERT LESLIE: OUR YESTERDAYS, tr. by M. Slade, 3p. e. A song carried over into the realm of the organ. It makes an attractive melody piece and is very well transcribed to give the organ its best chance at making music the populace continue to want and pay for. (Forster 1908, 60c)

A. OLMAN: I'M WAITING FOR SHIPS, tr. by M. Slade, 3p. e. Another song nicely arranged for the theater organist, as a means of escape from the despondency of the present moment. An attractive melody. (Forster 1919, 60c)

SCHMIDT'S LYRIC ALBUM: 55p. 12 pieces, only three transcriptions. There is the Russian CRADLE SONG by Torjussen, and a sprightly and interesting IN SPRINGTIME by Harris which deserves frequent use. Harris' IN THE FOREST takes a long while to get there but when it does the music is sprightly and fine for helping the audience enjoy the organ and organist. A JUBILATE by Harris and LIED by Rieff make music for the church, and there is a Wareing MARCH that sounds Scotch; it's a long one too. The Moussorgsky PROCESSIONAL is another very

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Photo by Bond

The Unitarian Church, Germantown Philadelphia, Pa.

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long number for church use. A number that ought to have unusual attention is the *REVERIE* by de Pauw, who was born in Brussels in 1852 and died in Amsterdam in 1924; he brings us music of a school not greatly represented, and in this case it is good music too. The other pieces are of practical nature for practical musicians. (Schmidt 1928, \$1.)

ROY SPAULDING STOUGHTON

TALES FROM ARABIAN NIGHTS

THE four movements of this suite are typically Stoughtonian. As in a previous suite based on Hawthorne's *Tanglewood* and *Wonder Book Tales*, which this most closely resembles, the Composer has thrown upon the screen a series of short, impressionistic tone-sketches, texts for which he found in the poems of John William Oakes. There is little themal continuity in Mr. Stoughton's music; but the thematic fragments, or tonal pictures, are somehow bound together by a sort of atmospheric unity, and the result does not leave the impression of fragmentariness. This method is legitimately modern, and under Mr. Stoughton's skilled craftsmanship it has yielded effective results.

THE FISHERMAN AND THE GENIE: In this movement we have, seemingly, two pictures. On the first page we get the sea. It is early morning, and the broad sweep of ocean, as far as eye can reach, is calm (No. 1416) except



for the breathing and sighing of the lazy swell that creeps shoreward. This is the background of the scene—the sea into which this morning the old fisherman is to cast his net three times without avail and the fourth time draw from out his net a copper case sealed with Solomon's seal. It is conventional, but exquisite. In the second picture spirals of black smoke begin to ascend (1417) and ob-



scure the familiar features of the landscape, until finally, as we must believe, they resolve themselves into the towering form of the genie. The tonal coloring in this section is masterly. Finally—as the story goes—the crafty fisherman persuades the stupid genie to return to the vase; and on the last page of the movement the sea again breathes and sighs; but it is not quite the same sea as at first; there is an under-current of ominous mystery in its repose.

JULANAR OF THE SEA: "Far lovelier than yon silver moon in wanton flight through trellised stars" is Julianar, daughter of the sea; but if Mr. Stoughton's first page is meant to picture the honey-laden atmosphere of moonlight upon the bosom of a tropical sea, as only partially shown in excerpt 1418, then the second theme (No. 1419) lovely



as is its lilted swing, depicts Julianar's loveliness as not quite equal to that of the moonlight—which is as it should



be, no doubt. The next section is dramatic. It may stand for Sehriman, bridegroom-to-be; if so one can almost see the fierce curl of his mighty mustaches and hear the rattle of his knightly armor. Musically the scene recedes in reverse order—a little too drawn-out for the listener's interest—until in the end moonlight sleeps again upon the face of the waters.

ALADDIN: This is a charming scherzo. Mr. Stoughton's Aladdin is not yet he of fabulous wealth and magnificent palaces, husband of the emperor's daughter. From the character of the picture one assumes that it is that of an unsophisticated Aladdin. He possesses the wonder-lamp and he has proved its magical powers. Happy in the consciousness of its possession and sated with food from the feast which the obedient genie has placed before himself and his mother, we meet him on the first page, fluting



(1420) a happy little melody. But — like you and me under similar circumstances — Aladdin cannot leave his new toy quite alone; he must play with it. And in the middle section — if one may be so bold as to read into Mr. Stoughton's picture what maybe is not there at all — Aladdin rubs the lamp two or three times in succession just to reassure himself of its power to gratify his curiosity. He does not ask for palaces and sumptuous banquets, but rather for little whimsical things. Every wish, however, is gratified so easily that soon he tires of the one-sided play and resumes his fluting.

ALI BABA AND THE FORTY THIEVES: After a page of introduction, in which are depicted the stealthy movements of the band of thieves emerging one after another from their lair, we find the title to be merely a convenient peg



upon which to hang a typically Stoughtonian march (1421 and 1422) oriental in the same sense that IN THE PALACE OF THE RAJAH is oriental. It is a good march and a pleasing movement, but less a tonal picture than the other movements of the SUITE.

Mr. Stoughton is a composer of idiom. In *TALES FROM ARABIAN NIGHTS* he uses the same old stage scenery that he used a dozen years ago in *DREAMS* and other earlier works. Given the whole-tone scale, the Aeolian and Phrygian modes (sometimes he uses their plagal forms

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most cleverly), two or three scale and melodic patterns and two or three pet rhythmical formulae, and one holds in one's hand much of the material upon which Mr. Stoughton has constructed his organ compositions. This is not meant as unfavorable criticism. He is like Joseph C. Lincoln, from whom we demand Cape Cod yarns; or Mrs. Adams Beck, from whose pen we expect Chinese stories. Because he has been so successful in writing a certain type of oriental sketches, we expect him to gratify our insatiable appetite for more. So long as one is content to play two or three of Mr. Stoughton's compositions at a sitting one is not too uncomfortably reminded of the poverty of musical material. Actually he has little to say, musically; but he says it most charmingly.

THE TALES FROM ARABIAN NIGHTS suite contains some of the most mature writing that Mr. Stoughton has yet done for organ. The first and second movements are wholly orchestral in conception; therefore they demand a player with orchestral imagination and a well-equipped modern instrument. Technically they are only slightly more difficult than Mr. Stoughton's previous compositions. They are playable by any organist of average technical attainment, but to be effective they require some preparation and careful registration.

—LATHAM TRUE

New Organ from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

THE 4TH AND LAST Suite of the *PIECES DE FANTASIE* by Louis Vierne has just come from the publishers, Henry Lemoine, Paris. The grades of difficulty and effectiveness are much the same as in the other three books. They are all difficult and the majority of the pieces are only suitable for recital use. Personally I do not think it is the sort of music the average organist enjoys working on, and I am sure that unless it were played on a good organ by a real musician the audience would be bored to death. The first number in the new book, *AUBADE*, a smooth flowing allegretto of five pages, is perhaps the easiest of the set. Number two, *RESIGNATION*, makes a nice service prelude. *CATHEDRALES*, dedicated to Edward Shippen Barnes, is one of the best and works up to a fine climax; this too is a good service piece. *NAIADES* should make a fine recital number; it needs a clean technic and is not easy to play. *GARGOUILLES ET CHIMERES* is a fantastic sort of piece that I don't care for. *LES CLOCHES DE HINCKLEY* is an effective toccata on the chimes of Hinckley Parish Church; it is one of the finest recital pieces in the entire set and, while difficult, is worth working on. It will be interesting to watch and see how these twenty-four pieces take on and which of them will prove the most popular. They will never take the place of the 24 pieces in free style which seem to become more popular as the years go by. I should say that the three finest recital numbers in the new set are the *HYMNE AU SOLEIL* from the second suite, *CARILLON DE WESTMINSTER* in the third, and *NAIADES* from the fourth. The three best suited for church use: *ANDANTINO* from the first set, *CLAIR DE LUNE* from the second, and *CATHEDRALES* from the fourth.

From the Oxford University Press there have come two *SEA PRELUDES* by Robin Milford. They are written on verses from the Psalms; number one, Psalm 107, verses 23 and 24; number two, Psalm 104, verse 18. They seem to me to be among the most interesting and distinguished organ music that has come from England since the Howell *RHAPSODIES*. They are not difficult nor long, five and four

pages respectively, but they are original in conception and make us hope for more from the same pen in the near future.

From Novello we have a splendid *FANTASIE-IMPROMPTU* by W. G. Alcock, president of the Royal College of Organists, and organist of Salisbury Cathedral. Mr. Alcock has not written much organ music although his church music is outstanding. The *FANTASIE* was composed for, and played by the composer at the 207th Festival of the Three Choirs, Hereford, 1927. It is an interesting and effective piece of writing suitable for service or recital use, of moderate difficulty and deserves a wide use. It strikes me as being an excellent examination piece for the A.G.O.

From the same publisher we have *THREE SHORT PIECES* by Basil Harwood, written in Mr. Harwood's characteristic style, which make admirable service material, the sort of music one does not tire of playing or teaching. Would that this composer would give us another work like his first *SONATA*. However, I suppose these short and fairly easy pieces sell a great deal better.

From France I have a *FUNERAL SUITE* by Gaston Fevier; it consists of *PRELUDE*, *COMMUNION*, *LAMENT*, and *FUNERAL MARCH*. The only reason I can find for the music is that it will make the corpse feel happy that he is out of a world where such ungodly noises pass for music.

ASHMALL'S SONGS

FROM the Ashmall collection of church music there are many excellent songs of melodious character, ideal for church use where the music must be practical. "ETERNITY" by Ashmall is a big-voiced thing somewhat like the old "HOLY CITY"; Conant's "THERE IS A LAND" is on the order of the gospel-hymn for tunefulness and simplicity; Adams' "JUST AS I AM" is of similar character but more out-right in its tunefulness; Evans' "HYDE THY FACE" begins sedately with recitative and then goes to a big melody of good characteristics; Cambell's "BLESSED IS HE" is a musical and musicianly thing for use when an offering is being taken for the poor; Jones' *PRAYER* is a dignified and appealing melody on broad lines with sturdy accompaniment; Kilmer's "IN TIME OF TROUBLE" is a musicianly and worthy song of good melody; Mr. John S. Camp, presumably the one of organ-building proclivities, has two songs, "RAISE YOUR EASTER ANTHEMS HIGH", and "IT CAME UPON THE MIDNIGHT CLEAR," for the two chief church festivals, and both of them commend themselves for a good combination of musicalness and musicianship. Evans' "O LORD WE ADORE THEE" is a melodious duet for soprano and contralto, tuneful and rhythmic. Choirmasters who want their church library to represent practical and good music under the same covers will do well to investigate the Ashmall collection; each number listed herewith is practical and appealing and will please congregations. (Ashmall, now of Boston)

OUR DEPARTMENT OF APOLOGETICS AND CHAGRIN

MARCH issue page 80, column 2: Our printer, who takes all the blame for us (sometimes cheerfully), had it that Dr. George B. Nevin's "INTO THE WOODS" was "not effectively" arranged for solo voices. The reviewers had written on their typewriter, "most effectively"; but reviewers have to work hard for a living and they work fast, and the s and t both hit over the same spot on the paper so it looked like either "mot" or "mos". The printer took it for "not" and all the proof-readers passed it since it showed no technical error. Neither the Editors nor the reviewers have time for proof-reading and they are not apologizing for it either; the one that is writing at the moment wouldn't proof-read if he got a dollar a word for it. Anyway the review ended with the words "worth using" and T.A.O. readers are educated to the point of knowing that when T.A.O. says a thing is worth using, it is worth using.